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ABSTRACT

GRADE OR AGES: K-7. SUBJECT MATTER: Physical education. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is in five parts: 1) "The Place of Physical Education in the Elementary School"; 2) "Developing the Physical Education Offering"; 3) "Analysis of Skills"; 4) "Physical Education Activities"; and 5) "Related and Supplementary Materials." The guide is printed, illustrated with photographs, and edition bound with a soft cover. OBJECTIVES AND ACTIVITIES: The objectives for the program are listed at the beginning of part two. Activities are given for primary, middle, and upper elementary grades, subdivided into rhythms, games, game skill tests, stunts, relays, and, for upper grades only, calisthenics. Very precise details, including diagrams where necessary, are given for each activity, and there is an extensive bibliography of books and records. STUDENT ASSESSMENT: Suggested tests are included for the game skills, but not for the other activities. (MBM)

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Physical Education

Kindergarten Through Grade Seven

Division of Elementary and Special Education
State Department of Education—Richmond, Virginia
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FOREWORD

Physical education has long been recognized for its unique contribution to the total development of the child, both as an individual and as a worthy member of society. A well-planned physical education offering, embodying rich and varied experiences, provides a very helpful means of guiding children through successive stages of growth and development so that they gain, in addition to greater neuromuscular skill and organic strength, more of the social, mental and emotional characteristics and qualities essential to a well-rounded personality.

All schools have a definite responsibility for the health and physical well-being of children. This responsibility is established in part through statutory provision relating to subjects taught and required of every pupil completing the course of study in any public school of the Commonwealth.

Title 22, Chapter 12, Article 2, Section 22-237 of the 1950 *Code of Virginia* sets forth certain regulations pertaining to physical and health education as follows:

> "Physical and health education shall be emphasized throughout the course by proper lessons, drills, and physical exercises set up by the State Board."

Title 22, Chapter 12, Article 3, Section 22-243 of the 1950 *Code of Virginia* further states:

> "All pupils, in all the public elementary and high schools for the State shall receive as part of the education program such examinations, health instruction and physical training as shall be prescribed by the State Board and approved by the State Board of Health, in conformity with the provisions hereof".

In an effort to assist schools in carrying out their responsibilities this bulletin has been prepared to serve as a guide for instruction in physical education. The materials herein contained incorporate the suggestions of a large number of classroom teachers, supervisors, and principals who shared in its development. It should be noted that throughout this bulletin an attempt has been made to emphasize sequential treatment of content so that progression in physical education activities can be provided.

ACKNOWLEDGMENT

The Department of Education is greatly indebted to the many classroom teachers, supervisors, and principals of Virginia's public schools who, since this work was started in 1947, so generously devoted their time and energies to the development of this material. Much of the experience, background, and research, which has so strongly influenced the preparation of this material, has been gained through their tireless efforts.

The Department of Education wishes to express appreciation to the many consultants, both in-state and out-of-state, for the wise counsel and valuable assistance rendered in the production of this bulletin.

Appreciation is also extended to the Department of Education staff personnel for their excellent cooperation, and for the many fine suggestions and contributions made in the final preparation of these materials.

The Department wishes to express its gratitude to the institutions which have fostered workshops in physical education and which have done much to aid in the development of this manual.

PART I

The Place of Physical Education in the Elementary School

INTRODUCTION

Physical education activities properly planned and taught are a means of guiding children, through successive stages, in the development of organic strength and fitness, efficient and graceful body control and movement, interests and skills for wholesome use of leisure, desirable social traits, and sound mental health. These, then, become the general objectives or goals to be sought by each school and each teacher as they incorporate physical education into the curriculum.

The good elementary school recognizes the worth of a rich and varied offering focused on total living. Hence, in the educational experiences of each child there should be provided a host of opportunities that lead to the fulfillment of stated objectives and contribute to the complete growth and development of the individual. In physical education the health and well-being of the child, the individual differences of children and the opportunity for each child to achieve success to the extent of his capabilities are basic considerations.

The activities in this manual have been categorized into three grade groupings: Kindergarten and Primary (1st, 2nd, 3rd) grades, Middle Elementary (4th, 5th) grades, and Upper Elementary (6th, 7th) grades. For each of these groups an attempt has been made to select, and arrange in order of difficulty, a variety of activities, which with good planning and leadership on the part of the teacher, will make desirable contributions to the objectives of physical education.

Before attempting to use the materials contained in this bulletin teachers are urged to read carefully all of Parts I and II. Teachers are further encouraged to use their own initiative and resourcefulness in developing units of instruction for their particular groups, using the materials contained in this general guide as a basis for enrichment of the offering.

It is incumbent upon all teachers to guide and direct children into new activities, and help them develop new interests and skills in keeping with their characteristics (see pages 3-9) and level of maturity. Before doing this, however, teachers should first be familiar with the previous physical education experiences of their respective groups and if the need is apparent, it may be desirable to review or reemphasize certain phases of physical education suggested for previous grades before introducing new activities.

WHAT IS A GOOD ELEMENTARY SCHOOL?

There is no one answer to this question. There is no one pattern to be followed in developing a good school, neither is there a single method of determining how good a school is. Schools differ in many respects because the experiences of individuals vary as does the life of the community in which they live. However, there are some general characteristics evident in any school which attempts to meet the needs of children. Such a school provides, among other things, a healthful, attractive, and safe place in which to live, as well as an environment conducive to and adequate for learning.

The school is a place where children like to come because they feel that they belong. All those who are concerned with the school—adults and children alike—make a sincere effort to understand one another. The school is not satisfied with itself but is always striving to become better. It offers children experiences which they understand and feel are important because these experiences help them to solve their problems, answer their questions, explore new fields, and develop competence in meeting challenges of the society in which they live. The good elementary school offers children an opportunity to share in short- and long-range planning and in making decisions.

In the good elementary school the development of children as individuals is a major goal. They are treated as children and not as miniature adults. Children learn about the world in which they live and learn how to use this knowledge as it applies to their lives. They learn about the contributions of people, both in the past and in the present, and come to value the worth and dignity of people. They learn to communicate with others, to express themselves creatively, and to develop a sense of responsibility for their own thinking and acting. They do things which help them develop physical, emotional, mental and social fitness. They gain in self-respect and self-direction and become increasingly better contributors and participants in the group in which they live.

Elementary teachers have a keen insight into and an understanding of the nature of child growth and development. They possess an understanding of the way in which children learn. They are proficient in collecting, analyzing, and using data about children, such as; what home means to them and what they do outside of school, what they enjoy and what they like when they are on their own, what they can do well and what they need to do better, what they value and what they hope to become, whom they like and who likes them, and how they feel and think about themselves and others.

In the good elementary school, parents, school personnel, children, and others in the community work together to improve the quality of living in the school and in the entire community.

THE CHARACTERISTICS OF CHILDREN

What Are Children Like?

No two children are exactly alike. All children grow and develop along the same general pattern but the rate and extent of maturation differ with each individual child, his heredity, environment, and reactions to his experiences. Perhaps little can be done about heredity. However, some things can be done to enrich the environment; and much can be done to provide experiences for children which help them grow and develop in desirable ways.

Children of like stages of development have many similar characteristics and needs, some of which are discussed in a general way as follows:

Primary

Human Dynamos—That is what five- and six-year-olds are!

They dislike to sit or stand still and often tire of doing any one thing for a long period of time. If there is a tree or piece of apparatus around, they climb; if there is a ball, stone, or anything else close by, they pick it up and throw it. Often the object does not go where they want it to go, because their small muscles and their eye-hand control have not yet developed. They run, hop, skip, gallop, jump, and wish they could fly!

Some find it difficult to be with large groups. Most of them feel fairly confident as individuals and often find it hard to take the rights of others into consideration. They delight in pushing and shoving, and each likes to be first in taking turns. They want to learn to play together and while they play vigorously, they need frequent short rest periods.

Seven year olds are not much different from five and six year olds, but because they are a year or two older, they have developed a little more self-control. They are not quite as daring as six year olds because they know, from experience, that if they do not have the skill they may be hurt when they try new things. Seven year olds are somewhat more group conscious and are becoming interested in group games. They enjoy playing together, but like the five and six year olds, their span of attention is short. Also, like five and six year olds, their eye-hand coordination has not fully developed and they find it difficult to catch a ball or to bat. They want to learn to develop better control and need many experiences such as throwing and catching balls and bean bags. Rhythms appeal to five, six and seven year olds—they like to move to music and express their feelings creatively. Children of these ages think teachers are wonderful. They look to them eagerly for help, understanding, and security.

Eight year olds want to be with others of their own age, who have the same interests. Groups begin to form and there is strong loyalty to group members. Adults who work with them must realize their desire to be in gangs is natural. These first experiences in being a member of a clique can be fruitful.

Eight year olds are beginning to be interested in simple team games but often change the rules to suit themselves. Sometimes they get upset when they lose. The teachers can help them understand that if they develop some of the skills essential for playing the game will be more fun.

Children who are eight years old play vigorously and boisterously. They like to laugh and shout. Neatness and quietness are not part of their make-up. They too must be protected against fatigue. The school must give them a chance to be quiet as well as active.

Eight year olds like adults who do not treat them as if they were "babies". They do not like people who make fun of them. They want to do everything perfectly but they do not want to be "pushed" too hard by adults. They are easily discouraged and need encouragement and praise.

Children of this age want to feel important in school. They like to have responsibility. They want adults to feel that they can be trusted to carry through responsibilities, and they often volunteer to do things that they are not ready to do. However, teachers can help them to understand their strengths and limitations.

MIDDLE ELEMENTARY

Middle grade children are realists!

Most of them are nine and ten years old but some are younger and some older. These children enjoy talking over problems they face. They are anxious about many things and ask a multitude of questions. They feel grown-up enough to want straight forward answers. They like adults who can help them find answers to the things that interest and puzzle them.

To belong to a group of his choice is the desire of almost every nine and ten year old child. Groups tend to be exclusive. Boys exclude girls and girls exclude boys. Often membership in a group is dependent upon skills that seem important at the moment. Children who are not invited to join a group because they are not skillful enough are often unhappy and emotionally upset. Since the desire for physical activity is strong at this age, being able to play with a fair degree of skill is often a step toward being accepted as a member of the group.

Mature nine and ten year olds enjoy team games. Involved rules confuse and discourage them. These children realize that successful team play in a particular game is dependent to a degree upon certain specific skills. They want to practice on these skills until they can do them better. Team games call for cooperation. In the process of learning teamwork much disagreement takes place. This talking helps them learn how to iron out their difficulties.

Middle grade children get great satisfaction from stunts and tumbling. They like rhythmic activities which are vigorous. Relays and games also please them because they provide a chance to be active and noisy. However, there are times when they like quiet games.

UPPER ELEMENTARY

Growing up isn't easy!

The problems of the eleven, twelve and thirteen year olds seem to be more numerous than at any other stage of development. Many of these difficulties grow out of the physical changes that are taking place. Though some continue to grow at a slow steady rate, others are undergoing rapid growth that results in long arms and legs and big feet. The fast growing feel awkward and self-conscious. They sometimes give the impression of being lazy, when perhaps a truer explanation is that they do not have the energy to do the things they want and have to do. They need physical activities which will help them build strength and coordination, and they likewise require plenty of rest.

Boys and girls of these grades are sensitive. They are critical of themselves and each other as well as almost everything else in their lives. They need to be with adults who understand them and who help them to understand themselves. They are groping for ways to develop self-confidence and poise. Frequently they feel insecure because they no longer like the things they did when they were younger and they don't quite fit into adolescent society. Group allegiance continues, although it is more evident with boys than with girls. A strong loyalty develops usually with a small number of friends.

Both boys and girls live by social codes which they develop for themselves. They share many secrets. A sharp separation appears between the sexes. This is due in part to the fact that girls mature more rapidly than boys. There may be as much as two years difference in maturation rate. Girls tend to be taller and heavier than boys —because of this, boys become self-conscious and resentful. There is much teasing and open criticism. They give the impression of being uncooperative. They need many opportunities to learn how to get along together.

Although many of the activities that appeal to boys are rougher than those that girls prefer, these age levels need well-planned physical education programs which will help them in their association with each other and with the opposite sex. Activities such as recreational games and rhythmical activities contribute to their social growth. Eleven, twelve and thirteen year olds are striving to become independent of adult domination. What they think of each other is more important that what adults think of them. Because these girls and boys admire strength and skill, physical education helps them achieve status within their own age group. Children of this age group want to grow up! They need to be with adults who possess a sense of humor, patience, and an understanding of the problems which are theirs.

HOW PHYSICAL EDUCATION CAN HELP MEET THE NEEDS

Physical education is important in meeting the needs of children since their drive for activity is a deep-seated and natural desire. A good school recognizes this and provides proper facilities, instruction, and adequate time for physical education in the total school program.

Through physical education activities boys and girls *develop strength and endurance*—qualities essential to meeting successfully the challenges of our highly organized and stimulated way of life. *They develop flexibility, agility and coordination*—qualities which help children live healthful, safe, and efficient lives. How skillfully and safely they use their bodies in work and play will depend upon the degree of coordination that comes from purposeful practice.

Social and emotional qualities which contribute to mental health are developed through participation in physical education activities. Boys and girls learn the *fundamentals of democratic living*. They learn to get along together, to share and to plan, to work toward a common goal, to appreciate their own rights and the rights of others, to lead skillfully and follow intelligently. However, physical education activities must be purposeful and adult-guided if they are to aid in the development of these qualities. Through directed physical activity boys and girls gain an understanding of how the body works, why a balance of rest and activity is needed, why activity needs to be vigorously within their physical limits, and the place such activity plays in healthful living. Increased *competency in basic skills* contributes to more satisfactory participation in daily living. Recognition of one's ability and proficiency by the peer group is important to the child.

Properly conceived and carried out physical education among other things, helps children *learn to use leisure time* wisely.

Teaching methods in physical education are based on the same principles that govern good teaching in all subject matter fields. Progression in the use of materials is essential, both in the type of material used, and in the manner in which it is presented.

Physical Education and the Handicapped Child

Physical education can make a significant contribution to the total development of the mentally retarded, the emotionally disturbed and the physically handicapped child.

A good elementary school will make those adaptations which are necessary to provide a physical education program for these children which meets their unique needs.

PART II

Developing the Physical Education Offering

SPECIFIC OBJECTIVES OF PHYSICAL EDUCATION IN THE ELEMENTARY SCHOOL

The specific objectives built around the characteristics and needs of children should be used as a guide in the development of the physical education offering. Both the specific objectives and the general objectives (see page 1) should be constantly kept in mind throughout all planning procedures. In teaching a specific unit the teacher must continuously check herself to see that she is interpreting the activities contained in the unit in terms of the specific objectives as they relate to the general objectives listed previously. Frequent reference to the objectives and continuous analysis of the work in terms of objectives are most important. It should be emphasized that mere participation in activities does not guarantee desirable outcomes.

The specific objectives of physical education in the elementary school are:

To progressively develop proficiency in the various physical education skills in accordance with physical capacities and degree of maturation
To help children meet needs that are evidenced by their present physical, mental and social development
To develop coordination and control of body movement
To develop the ability to relax
To improve mental health
To develop muscular strength, mental alertness, and quick response to meet physical emergencies
To practice safe and healthful habits of living
To help children make the most of their capacities
To develop good posture and efficient body movement
To develop group concepts with emphasis on sharing
To guide pupils into extensive and intensive experiences
To help children express themselves through movement
To create a desire in children for the development of a repertoire of skills, which will carry over into leisure hours out of school, and which will extend to adult life resulting in wholesome associations and recreational values

To foster and maintain wholesome understandings and relations with members of the same and opposite sex

To develop the qualities inherent in good leadership

To help children realize the worth and dignity of the individual

To develop good character traits, such as courage, self-control, courtesy, kindness, group loyalty, obedience, honesty, cooperation, and initiative

To develop the proper attitude toward defeat and victory

To develop respect for the care of property through encouraging the proper use of facilities and equipment

ESSENTIAL CONSIDERATIONS

Physical education in the elementary school is not an end within itself, but a means to an end. Hence, in considering the scope of physical education in the elementary school, certain factors serve as guides for the development of the offering. It is emphasized that the essentials given here are not all-inclusive. They are of such a nature as to allow freedom for the teacher to organize instruction around apparent needs of children with varying capacities and abilities. It is essential that:

All pupils participate in a wide range of teacher-pupil planned instructional activities which are directed toward meeting individual and group needs of children at various stages of growth and development.

There is long- and short-range planning. Pupils should assist in this planning. Such planning includes provision for handicapped children, including the mentally retarded, the emotionally disturbed, as well as the physically handicapped, activities for the classroom or limited indoor space, use of available facilities, and the like.

All phases of the instructional offering are guided by the teacher who encourages leadership, individual growth, and recognizes individual ability and inability.

In all grades boys and girls participate in many activities together, with provision for separation of the sexes among the larger children for the more vigorous types of activities.

Some report or evaluation of the progress and achievement of the child is made continuously; this evaluation is based on the individual's innate ability, physical make-up, and progress, and is used as a guide to further planning. In measuring achievement, consideration must be given to such factors as advancement in the development of physical skills, desirable social traits and sound mental attitudes.

ROLE OF THE ADMINISTRATOR IN PLANNING FOR PHYSICAL EDUCATION

The degree to which physical education meets the needs of boys and girls depends to a large extent upon the guidance and direction of the school administrator. The school administrator has definite responsibilities for:

Knowing and understanding the needs of children and how physical education can help meet these needs
Providing in-service education opportunities to help teachers gain a better understanding of physical education and to develop competency in teaching activities
Encouraging teachers to develop evaluative procedures and assisting them to use the results of the evaluation as a guide in the conduct of the program
Providing for every child, including the handicapped, thirty minutes of physical education activities as an integral part of instructional experiences during the school day
Coordinating scheduled activities so that space, facilities and equipment are used safely and efficiently throughout the day, and so that all age groups share equally in their use
Providing leadership in cooperative planning. Guiding teachers and pupils in adusting to existing situations
Assisting teachers and children in securing materials such as books, pamphlets, and audio-visual aids
Providing for the purchase and maintenance of equipment and supplies in the annual budget
Planning with teachers, parents, nursing, dental and medical personnel for the periodic examination of children and the follow-up procedures for the correction of remediable defects
Establishing in cooperation with nursing and medical personnel, policies for adjusting physical education for those children who because of physical limitations may need rest or modified activity
Helping to interpret the aims and objectives of physical education to parents and other community groups
Assisting the teacher in scheduling and planning intramural ac-

tivities for children, in the middle and upper elementary grades

Discouraging highly competitive athletic contests for children of elementary school age

ROLE OF THE TEACHER IN PLANNING, INITIATING, AND CONDUCTING ACTIVITIES

Physical activity for children is a perfectly natural and normal part of their life. Children will participate in physical activity whether or not it is organized and properly supervised. However, if desirable outcomes are to be derived the teacher must be a guiding factor in planning, initiating, conducting, and supervising all phases of physical activity.

Planning Activities

In planning, the teacher should provide for a progressive, continuous, varied and yet flexible program of activities which will extend throughout the school year and will not give over emphasis to any one type of activity.

The teacher must be considerate of the child who for one reason or another finds it difficult to participate, or who does not succeed, or who is not accepted by the group, and provide opportunities and experiences to help him. Every child should be given an equal chance to succeed. This is especially true of the handicapped child. There are certain predictable characteristics of handicapped children that should be taken into consideration as the physical education teacher plans a program for them. This will vary according to the degree and nature of the handicap.

As children grow and develop, their capacities and needs change, hence, the amount of time devoted to various types of activity should vary. The chart on page 13 suggests percentage of physical education time for a school year to be allotted the various types of activity.

In formulating long- and short-range plans for the development of the physical education course, it is most desirable to have pupils included in the planning. Through this cooperative process plans and schedules, taking into account seasons, weather conditions, space and equipment, may be most effectively made. Under the guidance of the teacher the group should explore their general and special needs and plan accordingly for a program of wholesome developmental activities.

SUGGESTED PERCENTAGE OF TIME

Types of Activities	Primary	Middle Elementary	Upper Elementary
Calisthenics		(See † below)	(See † below)
Creative Activities	10		
Games	30	35	35
Relays*	10	10	10
Rhythms	30	30	30
Stunts and Testing	20	25	25

*Schools are not urged to include relays as a part of the regular physical education offering in the first and second grades. Greater benefits to children may be derived through participation in activities having greater creative and developmental value. Relays are strongly recommended, however, for children in the first and second grades when it becomes necessary to conduct physical education activities in the classroom or in a limited indoor space which lends itself to such activity. (See Part V, pages 283-286, 301-307.)

If at the option of the teacher relays are not included in the regular offering of the first and second grades, it is suggested that the percentage of time indicated for relays (10%) be divided at the discretion of the teacher and added to the time suggested for rhythms and creative activities. It should be noted, however, that teachers may, if they so desire, include relays as a part of the regular activities of the first and second grades in which case the percentages of time suggested for the various activities listed in the chart above should be closely followed.

†The time which may be devoted to calisthenics in the middle and upper elementary grades has not been included in the above percentage of time chart; which has been worked out solely for the class time remaining after calisthenics are given. Hence, the time allotted for calisthenics (4-6 minutes at the beginning of each class period) should in no way affect the distribution of time suggested for various activities listed in the above chart.

In the middle elementary grades (grades 4-5) calisthenics need not be looked upon as a required part of the normal physical education offering, but may at the option of the teacher, be included in the regular daily activities for these grades. In the sixth and seven grades, however, it is recommended that calisthenics become a regular part of the daily activities and be taught at the begining of each class period.

In all planning, physical education should be looked upon as a part of the general school experiences of children instead of something set apart by itself. It can, and should, be correlated with other school subjects. Examples: Arithmetic–keeping records and scores, measuring and marking play areas, courts, and the like; Art–scenery, property and costumes for plays, music, rhythms and dances; Spelling

—names of games, exercises, plays and dances; Reading sport stories, for dramatization of the history of games; English—communicating orally, discussions of various activities; Social Studies—background of games and geographical usage and origin, the place of games, sports, rhythms, and the like in our present culture.

INITIATING ACTIVITIES

When introducing new activities careful explanation is necessary but should not be lengthy. When it becomes difficult to make a clear verbal explanation of an activity, it may be desirable to diagram the activity on the blackboard insofar as possible, or to select pupils to demonstrate it to the class. Actual pupil participation in activities should consume the largest part of the time devoted to physical education. When the teacher begins an activity, equipment and other necessary material for introducing and conducting the activity should be readily available. A thorough knowledge of the activity to be taught, coupled with an effective teaching procedure, are necessary for a successful introduction.

It is essential that the objectives or outcomes of the activities are understood and appreciated by the pupils. This leads to purposeful learning. In addition, common understanding of rules, regulations and names of games and activities are necessary.

CONDUCTING ACTIVITIES

Pupils should be attentive throughout an activity and the group should be kept from making unnecessary noise. Although interruptions should be kept at a minimum, it may become necessary on occasion to call the group together to correct outstanding faults in the activity, or to make further explanation.

All children should have the opportunity to participate, and to assume leadership responsibilities. Through squad organization provision may be made for developing a sense of security and belonging. Physically stronger pupils should not be allowed to monopolize the activity. Physically handicapped children should have a definite part in the activities and derive satisfaction from them (see pages 311-313). They may be responsible for playground equipment, scorekeeping, officiating and the like.

A respect for the rights of others and good sportsmanship should be emphasized at all times.

Teachers should be alert for signs of strain and fatigue and take all necessary safety precautions. An activity which requires vigorous participation may be followed by a restful one. Teachers may find it necessary to modify rules, play areas, or equipment, for certain activities and should not hesitate to do this when it is felt that such change is desirable.

In order to enjoy activities, pupils should have time to develop a fair understanding of and proficiency in the activity. Furthermore, activities should be kept in a spirit of fun. Fundamental game skills should be developed and practiced in small groups using game situations whenever practical. Teachers should emphasize the desirability of skillful participation and the value of the activity from the standpoint of its contribution to good body development.

In the process of organizing squads or teams children should never be placed in the position of being one of the last to be chosen. Activities which do not eliminate the children who may need the benefit of such activity should be emphasized. It should be noted that the real values of the program lie partly within the activity itself, but more within the manner or presentation and the enthusiasm and interest of the teacher or leader.

GENERAL ORGANIZATION OF GROUPS AND ACTIVITIES

Class Organization

Because of the characteristics of primary grade children and the nature of physical education activities offered these age groups it is not necessary to set up a formal class organization for instructional purposes. However, in the middle and upper elementary grades the organization of class groups into squads of from six to eight members is highly desirable and makes for more effective teaching. Such organization provides for systematic instruction and sets the stage for maximum pupil participation. It offers the best opportunity for handling a class, individualizing instruction, measuring pupil progress, administering self-testing activities, and providing opportunities for democratic leadership and group membership. The squad plan also permits the most efficient use of available space.

There are several ways of grouping pupils into squads. The age-weight-height index provides one means of classification. However, one of the simplest and most satisfactory methods of organizing a class into squads is on the basis of height alone. This may be done by lining the class up according to height and having the pupils count off in the number of teams desired—like numbers are then assigned squads. For example, if six squads are desired, the class counts off by sixes. All number 1's are then assigned to a squad, number 2's to another, etc. Each squad has a leader and an alternate. Leaders may be appointed by the teacher, elected by the squad members, or serve on a rotation plan. They assist the teacher in handling their respective groups, giving calisthenics, conducting activities, teaching skills, administering tests, caring for and using facilities and equipment, and in such other matters. Squads with their leaders should function for a definite period of time, preferably for not less than four to six weeks, before leaders are changed. After a leader has been chosen, squad members may wish to decide on the name for their particular group. This is a desirable procedure and adds to the enjoyment of activity.

The teacher should familiarize squad leaders and alternates (who assume full responsibility for the squad in the absence of the leader) with their responsibilities, the extent of their authority, and the general activity program. Pupils who serve as leaders and alternates may meet occasionally as a group and get help from their teacher concerning their functions.

When a class arrives on the playground or in the gymnasium the teacher should have definite plans for handling the group which will help in the conduct of an orderly, efficient and enjoyable period. There are several different formations using the squad organization which are commonly used in teaching a new activity, practicing skills, and playing games. It is desirable to have pupils learn the names of formations and methods of lining up in these formations. Once these formations are understood it will not be necessary to repeat the explanation of the formation.

Following are some of the basic formations:

Single file (Squads)	1	2	3	4	5	6
	x	x	x	x	x	x
	x	x	x	x	x	x
	x	x	x	x	x	x
	x	x	x	x	x	x
	x	x	x	x	x	x
	x	x	x	x	x	x

Front line formation

(Squads)	1	2	3	4	5	6
	xxxxxx	xxxxxx	xxxxxx	xxxxxx	xxxxxx	xxxxxx

Double line formation by pairs (pupils face one another)

(Squads)	1	2	3	4	5	6
	xxx	xxx	xxx	xxx	xxx	xxx
	xxx	xxx	xxx	xxx	xxx	xxx

Double file formations

(Squads)	1	2	3	4	5	6
	x x	x x	x x	x x	x x	x x
	x x	x x	x x	x x	x x	x x
	x x	x x	x x	x x	x x	x x

Shuttle Formation

(Squads)	1	2	3	4	5	6
	x	x	x	x	x	x
	x	x	x	x	x	x
	x	x	x	x	x	x
	x	x	x	x	x	x
	x	x	x	x	x	x
	x	x	x	x	x	x

Circle Formation

x	x	x	x	x	x
x 1 x	x 2 x	x 3 x	x 4 x	x 5 x	x 6 x
x x	x x	x x	x x	x x	x x
x	x	x	x	x	x

ORGANIZATION OF ACTIVITIES

The teacher should devote sufficient time and careful thought to organizing and planning physical education. The activities should be organized in a general way for the entire school year. Long-term planning is necessary to insure provision being made for a wide range of experiences, directed toward meeting the needs of boys and girls. Proper progression of activities and sequential treatment of content may be provided for by such planning. Specific units should be planned for not less than six week periods and should lend themselves to modification when such becomes necessary due to weather or other conditions. The following suggested outlines are intended to show how the activities found in Part IV may be organized to provide a broad range of experiences.

SUGGESTED OUTLINE OF ACTIVITIES (GRADE 2)

1st Day	2nd Day	3rd Day	4th Day	5th Day
Creative Activity Rhythms	Rhythms	Games	Games	Stunts
6th Day	7th Day	8th Day	9th Day	10th Day
Games	Games Creative Activity	Rhythms	Rhythms	Stunts
11th Day	12th Day	13th Day	14th Day	15th Day
Games	Games Creative Activity	Stunts	Rhythms	Rhythms

SUGGESTED OUTLINE OF ACTIVITIES (GRADE 6)

1st Day	2nd Day	3rd Day	4th Day	5th Day
Relays Games	Games	Rhythms	Stunts	Rhythms
6th Day	7th Day	8th Day	9th Day	10th Day
Rhythms	Rhythms Relays	Games	Games	Stunts
11th Day	12th Day	13th Day	14th Day	15th Day
Rhythms	Rhythms Relays	Stunts	Games	Games

PHYSICAL EDUCATION IN THE SMALL ELEMENTARY SCHOOL

There are many small schools in Virginia where teachers are responsible for teaching not just one grade, but a combination of grades. Hence, the following suggestions are offered to help these teachers in planning, organizing, and conducting a physical education offering.

In a small elementary school (two, three or four teachers) it may prove advantageous to group children into three groups for instructional purposes as is suggested by the grouping of activities in this manual. If this were done, it would facilitate the conducting of a program of instruction for primary, middle elementary and upper elementary children since the materials suggested in this manual could then be closely used as a guide.

In arranging groups for physical education it may be desirable, in certain cases, to shift a child from one group to another when his interests, needs and abilities indicate that he would profit more by working with a particular group other than the one to which he normally belongs.

Select purposeful activities which will best suit the needs and interests of all children in the group and post a schedule of activities on the bulletin board or blackboard. In conducting activities it may be necessary to modify the rules, size of court or playing area, and equipment, which in very small schools often becomes the rule rather than the exception.

When physical education is confined to the classroom, activities included in the section, "Activities for the Classroom and Limited Indoor Space," (see page 275) may be modified so that all pupils may be actively participating at the same time, even though different groups may be engaged independently in different types of games, stunts or relays. The schedule for indoor activities, like the outdoor schedule, should be planned in advance.

USE OF RESOURCES

Many resources are available to schools for use in planning physical education. Through use of both in-school and out-of school resources the physical education offering can be enriched and broadened. Administrators and teachers should recognize that insofar as possible the school should supply needed equipment and supplies, but they should not overlook the value of other resources in meeting the needs of children.

Most effective use of resources is obtained when the teacher, who is the greatest single resource and the key person in planning activities within her own group, works in close cooperation with other teachers in the school.

School resources would include playgrounds, gymnasia, playrooms, classrooms and other usable space, library materials, general equipment and supplies, and audio-visual aids.

Playgrounds afford the necessary space when it is desirable for groups to engage in outdoor activities. The playground should be used whenever possible for all activities which require a large area. The gymnasium or playroom can be used to the best advantage for indoor activities which require more space than that provided by the classroom. In the absence of a gymnasium or playroom the classroom or some other desirable indoor space may be utilized to a good advantage.

Audio-visual aids offer a variety of resources, which enrich learning in physical education. Materials which appeal to the eye and ear are meaningful to children when teachers help them relate what they see and hear to themselves. There are silent and sound films[1] and film strips which can be used to great advantage to help children analyze and understand the factors involved in the activities observed, and how application may be made in terms of their own capacities. Slide projectors are useful to the teacher. Through the use of an opaque projector, pictures from magazines, books, those made by teachers, and children, various diagrams and the like, can be projected on a screen for all to observe. Phonograph records, tape and wire recordings can be used time and time again for teaching rhythms, games, stunts and other activities.

Free and inexpensive materials, such as magazines, posters, charts, models and exhibits are valuable.

Much help in planning activities and in obtaining equipment and facilities can be gained from the superintendent, supervisor, director of instruction and other teachers.

The wise teacher will not overlook the child in her room as a valuable resource. He may contribute much through suggestions and by leading and demonstrating activities which are familiar to him but new to the group. He also enjoys bringing his personal possessions to school when he feels they will be of use.

People in the community who have specific abilities may be used to good advantage. Such resource people may assist by playing the piano for accompaniment, helping with the teaching of games and dances, helping on the playground, going on hikes, offering assistance in the development of Play Days, May Days, Sports Days, Health Days and other special days and demonstrations. Certain types of equipment may be made by interested groups in the community.

In planning a broad physical education offering all teachers should recognize the value of using available community agencies and facilities through which children gain additional outlets for their energies and interests and encourage the use of such resources as those provided by

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[1] Educational Motion Pictures for Virginia Public Schools, State Department of Education, Richmond.

Recreation Departments, Churches, Y.M.C.A.'s, Y.W.C.A.'s and the like.

LOOKING AT WHAT IS HAPPENING TO CHILDREN AND TEACHERS

As children progress through the elementary school they should acquire new physical skills and demonstrate accomplishment and change in their behavior as a result of physical education. The teacher will find many ways to help her determine progress toward this goal. She may ask herself such questions as these: Are the boys and girls developing strength, endurance, flexibility, agility, and coordination? Are they able to take part in the physical education activities with increasing skill and success? Do the boys and girls understand that because of growth and good physical education they have stronger bodies and are learning to use them effectively and that they can do many things better? Do pupils recognize that in the upper grades some differences exist between boys and girls? These may be evidenced in such things as (1) the ability to throw a ball with greater accuracy; (2) to run faster, and (3) to jump farther. However, during certain growth periods continuous improvement should not be expected.

Physical education in addition to providing an outlet for the energies and interests of children also provides a means through which children develop increasingly satisfying relationships. For example, the following are some of the specific things involved: (1) working in harmony with others as a contributing member of a group; (2) understanding that sometimes there has to be a leader who takes responsibility for final decisions; (3) knowing that there are times when rules are necessary and must be respected; (4) understanding that children cannot do all things equally well.

Physical education provides the teacher with an excellent opportunity to observe the true nature of children and enables her to develop a fine pupil-teacher relationship because of the informality of the situation, and the freedom of expression that is encouraged. Varied situations differing from those of the classroom enhance the understanding of individuals both on the part of pupils as well as teachers. The shy and fearful, the weak as well as the strong, should be recognized by the teacher and guided so that the greatest group contribution as well as individual growth will result. The way children talk to one another, the way they give and take and the way they feel about one another tells a great deal about their attitude toward life, and the problems that are real to them. The way they assume responsibility for play equipment, for helping the less skilled, and for carrying through on tasks they assume is evident. These and other observations help the teacher to develop a better understanding of the children with whom she is working.

The change of environment, the informality of the situation, the stimulation one receives from the out-of-doors, are contributions that physical education makes to the health of the teacher. Through these experiences the teacher may become increasingly skillful in analyzing the behavior of children and in planning with them ways to meet situations that develop. She, also, learns that no two groups of children are alike and, that each group presents new challenges. Teachers who observe children in these ways are better able to provide for the total school experiences of the child. They are constantly stimulated to be creative in ways of working with children and never find school dull!

Continuous evaluation reveals "what is happening to children and teachers." Many evaluative procedures must be used to determine what has taken place in each child to cause a change in his behavior, and to measure the skills, attitudes, and knowledge he has acquired. Objective and subjective methods must be used. Objective measurement can be used to determine the pupil's abilities and skills, information about the rules, and strategy of games. Certain learning traits and skills must be evaluated subjectively. For example, courtesy, courage, leadership, sportsmanship, changes in behavior, improvements in posture, and performance in game situations can be appraised by the observant and understanding teacher through careful observation and judgment.

Pupils are interested in their progress and achievement. Teachers also share with pupils the satisfaction that comes from doing something well. Records indicating pupil achievement in the skills, the stunts, and other phases of physical education serve well in stimulating interest and recognizing accomplishment. When records are properly used, group needs as well as individual needs are highlighted. Guidance in physical education activities becomes more effective when reference can be made to pupil accomplishments.

Evaluation, then, results when teachers and children look at what is happening as a result of physical education and in turn use their findings as guideposts for continuous improvement of the experiences being provided for children.

PART III

Analysis of Skills

Skillful performance in the games and general play life of children very often has far-reaching effects on individual attitudes and behavior since successful participation usually is rewarded by recognition, hence, the development of a sense of security and belonging, whereas poor performance may result in a directly opposite reaction. It is important therefore that all children, as they progress through school, be given an opportunity through well-planned physical education to develop to the best of their ability a variety of skills appropriate to their level of maturity. It is particularly important that a start in the development of skills associated with physical education be made at an early age where the standards of skill are low; rather than wait and expect to develop these skills at a later time when the standards of achievement are considerably higher.

This section dealing entirely with an analysis of the skills which should be developed through well-planned physical education at the elementary school level, is intended to serve as a helpful guide to those responsible for teaching such skills. It should be noted that although there are several accepted methods of teaching a person to run, catch, throw and the like; only the more commonly accepted methods of executing skills have been described simply and concisely in this manual.

Before attempting to introduce any type of physical activity the teacher should have a thorough understanding of both the activity, and the elements involved in teaching the specific skills associated with the activity. The teacher should keep in mind that it requires years to develop proficiency in the skills related to physical education and that for some children progress to a point of expertness will never be fully attained. It should also be noted that just as the many purposes of physical education are not all achieved at one and the same time, so too with children the development of neuro-muscular skills takes place at different rates. The important thing to remember and strive for is definite observable evidence of daily progress.

Although the skills herein described are categorized under five broad headings it will be found that in teaching activities, many of the skills listed under one heading will cut across and appear again and again in various games, rhythms, and other phases of activity.

Physical education activities should be selected through pupil-teacher planning, and the selection should be based on the needs, interests, desires, and capacities of pupils. When the teacher and her pupils have decided that a certain activity is appropriate, the teacher, before introducing it, should carefully read over the description of the activity, noting in particular the skills involved. (For description of activities see Part IV.) After acquiring a general understanding of the activity, the teacher should then refer to this section and carefully study or review the analysis of the skills to be developed. It is imperative that sufficient time be devoted to the specific teaching of skills, since the extent to which skills have been mastered will largely determine the satisfaction and enjoyment received from participation. Just as satisfaction results from skillful participation, so also should the effort made in developing skills be an enjoyable experience. When the process of developing skills and introducing new activities is understood and appealing to children, learning takes place at a more rapid rate.

In determining the skills to be taught at particular grade levels, teachers may be guided by the activities suggested for the various grade groupings (see Part IV) which have been arranged in progressively difficult order. It is especially important, however, to have primary grade children master the skills of locomotion to the best of their ability. By so doing a foundation is laid for the development later on of the more complex skills.

Note—In the analysis of the skills which follow, those skills involving throwing, batting, kicking and the like have been described in every case from the standpoint of a right handed or right footed person. The procedures described can be directly applied to a left handed or left footed person by merely interchanging the words left and right.

LOCOMOTIVE SKILLS

The development of the skills of locomotion which enable the individual to move *through space*, or from place to place, is fundamental to efficient body movement. Suggested below are specific locomotor activities which should be developed at the primary and elementary school levels.

Walking

In walking the body should be held erect and balanced directly over the feet.

As the walking movement is started, the body weight is moved slightly forward. There is simultaneous extension of the hip, knee and ankle of the supporting leg. The hip opposite the supporting side is rotated slightly inward and the knee of the free leg is bent sufficiently for the foot to clear the floor as the free leg is swung forward. As the leg is brought forward, it should swing freely from the hip.

The free leg should swing forward in such a way as to cause the heel of this foot to touch the floor first, followed instantly by the ball of the foot, then the toes from which the push is given to the walk. In this way the body weight is transferred and propelled forward without a jarring effect taking place.

As the walking movement is continued the feet should be parallel with toes pointed straight ahead, and the motion of the arms and legs should be in opposition. For example, as the left foot moves forward the right or opposite arm swings forward from the shoulder.

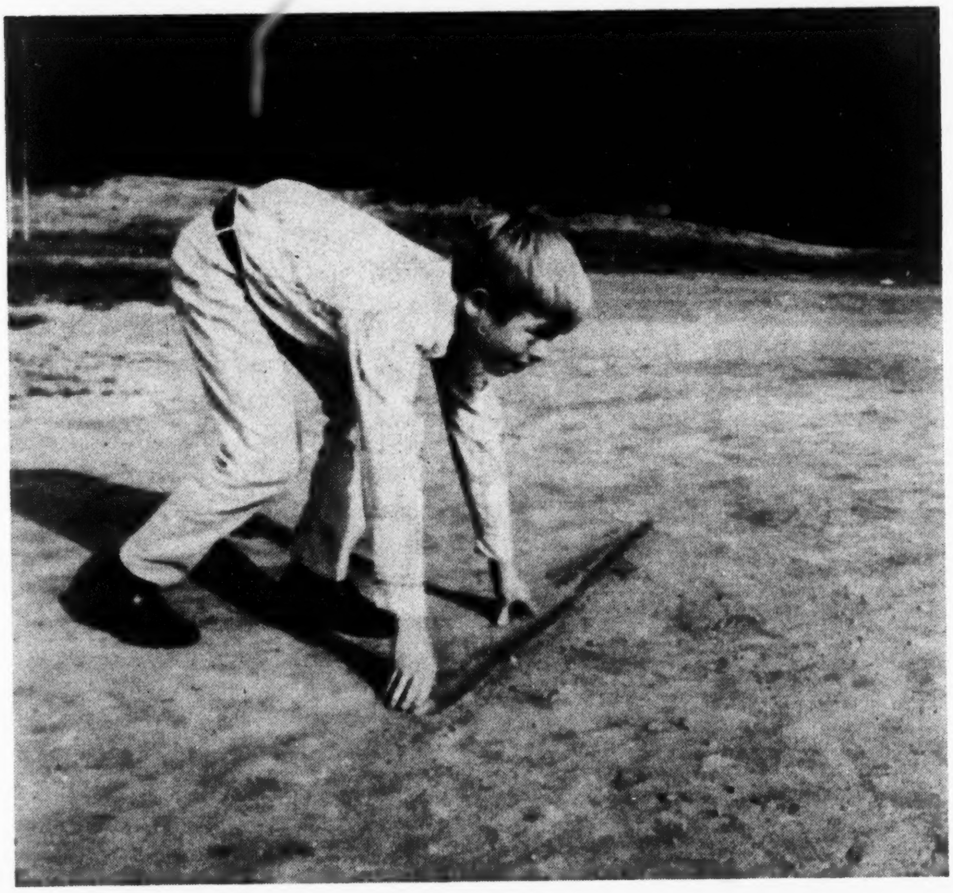
Running

In general, running is but a speeding up of the walking tempo. The chief difference between running and walking is the spring from the ground at which time the body is not in actual contact with the ground, and *the landing is made on the ball of the forward foot.*

1. *Running with medium speed*—In running with a medium rate of speed the body leans slightly forward. The legs swing alternately forward, toes pointed straight ahead, and the motion of the arms and legs is in opposition. Arms should be bent at the elbow so that the forearms closely approximate a right angle—more or less, with the upper arms. To help carry the body weight forward, the arms should swing rather vigorously forward and back. As the speed is increased the arms should correspondingly swing more forcefully.
2. *The dash*—The word "dash" readily implies that this event is a relatively short fast run in which speed is the essential factor. Because of the need for an explosive start the runner assumes a crouched starting position from which he can bound forward into a quick getaway from the starting line.

In assuming the crouched start the runner standing behind the starting line first walks forward and places one foot within six to nine inches of the line. He then leans forward and places both hands on the starting line so that only the tips of the index fingers and thumbs touch the forward edge of the line. The fingers should be extended and held close together with the finger tips pointing diagonally away from the body. From this forward leaning position, the runner assumes a full crouch by deeply bending the knee of the forward leg, placing the other knee on the ground in line with, and close to the ball of the forward foot, and holding his hands on the starting line. In this position the runner is said to be "on his mark".

The runner then "gets set" to run by raising his hips so that his trunk is approximately horizontal, spine slightly arched,



arms straight, shoulders moved slightly forward of his hands, the rear leg flexed so that the upper and lower parts of the leg are in a right angle position, knee off the ground and the lower part of the leg parallel with the ground. The arms now help in supporting the weight as well in keeping the poise. From the "set position" the runner on signal makes his start.

At the start of the dash the runner, still crouched, takes short choppy steps, his toes "biting" the ground to provide a vigorous push and his arms forcefully driving forward and back. As the runner progresses he gradually rises to an upright position, and gradually lengthens his stride as he gets under way and develops maximum speed. It should be noted that in the dash the feet at all times point straight ahead, the arms drive forcefully, and maximum physical effort or exertion is necessary throughout the dash from start to finish.

HOPPING

Hopping is a form of motor activity in which the body is sent up and down in a continuous movement by the same or supporting foot. During the hop the body is sent off the ground by a spring from the ball and toe of the supporting foot and the landing should be lightly made on the ball of the same foot with the knee and ankle of the leg slightly bent to prevent landing jar. During the activity the arms and non-supporting or free leg are used to maintain body balance. Hopping may be done from both feet placed close together.

JUMPING

1. *The vertical jump*—In the starting position the jumper stands straight up with both arms extended forward at shoulder height, feet close together and parallel to each other.

   From this stance the jumper assumes a crouched position by bending the knees deeply so that the body weight rests on the ball and toes or front part of the feet, heels off the ground. As the knees are bent, the arms are swung downward and carried well back of the body. In this position the body leans slightly forward.

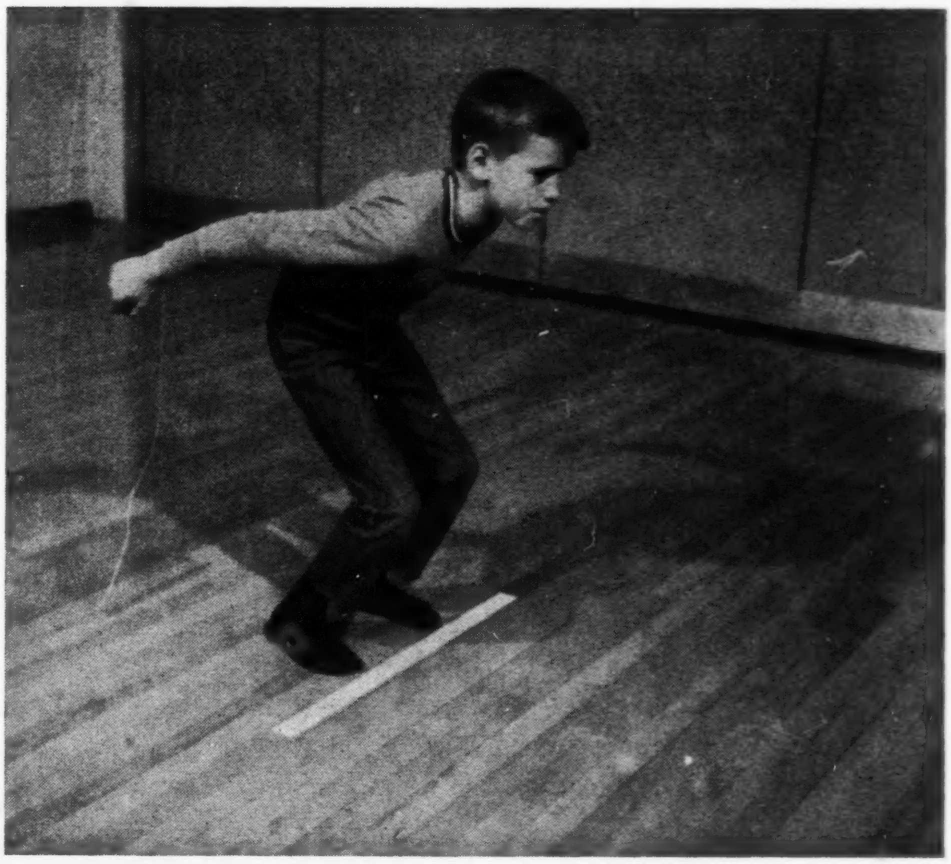
The vertical jump is then made from this crouched position by sending the body high into the air as a result of a *spring from both feet,* and at the same time the arms are forcefully swung forward and upward high above the head.

The jumper *lands on both feet* and the body weight is taken first on the front part of the feet with the knees bent to avoid jarring.

When the actual jump is made the body is completely extended.

2. *The standing broad jump*—The starting position for the standing broad jump is the same as that of the vertical jump described above.

From the starting position a semi-crouched position is assumed by bending the knees so that an approximate right angle is made between the upper and lower leg. As the knees are



bent the arms are thrust downward and carried well back of the body. In this position the body weight rests on the ball and toes of the feet, heels off the ground, and the body leans slightly forward.

From the crouched position the body is sent forward by a *spring from both feet* and at the same time the arms are forcefully swung forward and upward. The *jumper lands on both feet* with knees bent and trunk inclined forward.

3. *The running broad jump*—The running broad jump permits one to gain a greater forward distance than does other forms of jumping, including the leap. This is because the jump is preceded by a short run, the momentum of which helps carry the body a greater distance.

   After a short fast run, *the jump is taken by a spring from one foot*—this is called the "take-off". The jumper uses either his right or left foot for the "take-off", whichever feels more natural. As soon as the jumping foot leaves the ground the legs are kicked rather vigorously, as though the jumper were "walking on air", following which the knees are brought toward the chest and the jumper while in the air comes to a sitting position with the trunk inclined forward. At the take-off the arm opposite the jumping foot is swung vigorously upward and forward and at the same time the other arm, fully extending, is swung in windmill fashion over the head and forward so as to help send the body into the air and propel the jumper a maximum distance forward.

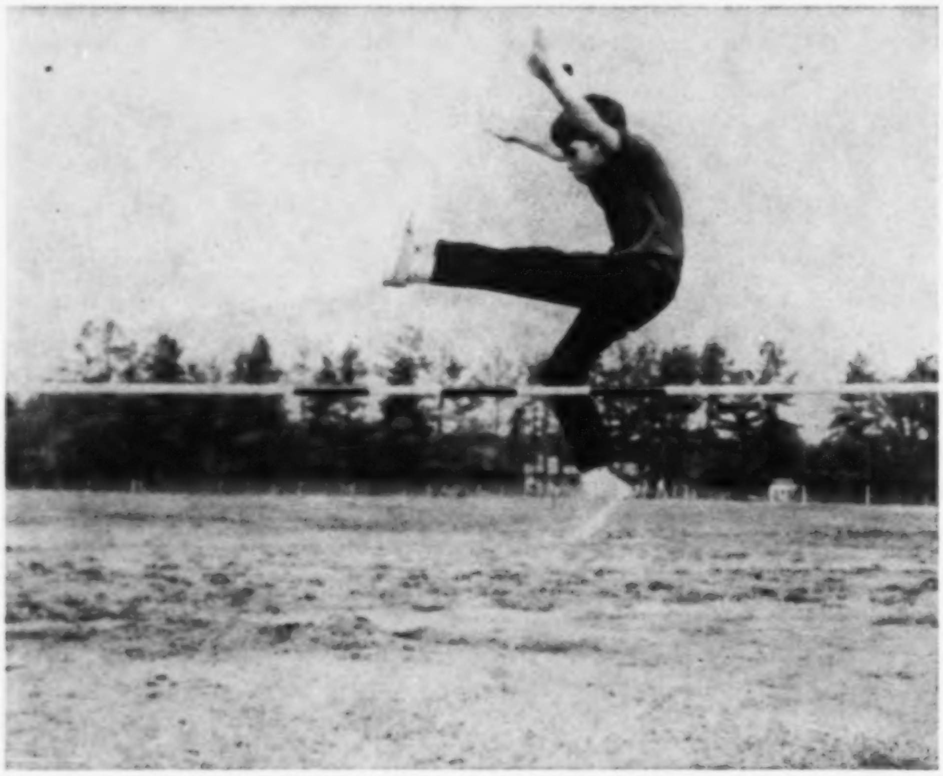
   Just before *the landing is made on both feet* the knees almost straighten out so as to be in position to bend and yield against the body weight when the feet strike the ground. When landing the hands reach forward and toward the ground to prevent the body from falling backward and to be in position to help cushion the landing. In the running broad jump the jumper should always be taught to fall forward.

   Important considerations in the running broad jump are the speed of approach, explosive lift on the take-off, and height in the actual jump.

4. *The running high jump*—There are various styles of high jumping. For younger children the "elementary scissors" or the "straddle roll" seem to be the easiest and most natural styles, hence, these two styles are explained here.

   In high jumping the actual jump is preceded by a short run to a point close to the crossbar from which the take-off (spring into the air) is made. This run is known as "the approach". Regardless of the jumping style used, some children may choose to make their approach along a line drawn perpendicular to the bar. Others may prefer to make their approach to the bar from an angle approximating forty-five degrees. Irrespective of the angle, the approach is usually made by a short, slow, bounding run, the jumper speeding up his steps as he gets close to the bar in order to get drive, spring, and an explosive lift.

   a. "The elementary scissors jump"—In the elementary scissors style of jumping the jumper, after making his approach close to the bar, *takes off from the foot furthest away*



from the bar, kicks the leg nearest the bar high in the air and over the bar, the take-off leg quickly following. When crossing the bar the jumper is in a sitting position. As the take-off is made the arms are thrust into air to get a powerful upward lift. The *landing is usually made on the foot first to cross the bar* (opposite of take-off foot) with the knee bent. The jumper lands with his back to the bar, facing in the same direction from which he commenced his approach to the bar.

b. "The straddle roll"—The approach here is similar to that of the scissors described above.

In the straddle roll the jumper *takes-off by a spring from the foot closest to the bar,* kicking the opposite leg up and over the bar first, the take-off leg quickly following. As the spring into the air is made the arms are thrust forcefully upwards to provide a lift and the body is turned by pivoting on the toe of the take-off foot, so that in crossing the bar the body is parallel to it and facing the ground. This horizontal position of the body as it clears the bar is known as a "lay-out."

The *landing is made on the foot first to cross the bar,* knee bent, and hands reaching for the ground to break the fall. It should be noted that in all forms of high jumping the legs are extended and lifted in rapid succession.

LEAPING

Leaping is a form of jumping, a propulsion movement, in which the body weight is transferred with a spring from one foot to the other while the body is in the air. For children the leap is perhaps the most natural form of jump and is frequently employed as a means of moving the body about in many of the play activities of childhood.

Usually preceded by a short run, the leap is made by a spring from one foot which propels the body high into the air, the landing being made on the ball of the other foot. In the air the lower limbs are extended and as the landing is made the ankle and knee of the leg on which the landing is made are bent to cushion landing jar. During the leap the arms are forcefully swung forward, upward and to the side to gain lift and to maintain body balance.

SKIPPING

Skipping is a step-hop combination executed on the same foot to an uneven rhythm; the step taking a longer time than the hop. During the hop the body is sent off the ground by a spring from the ball and toe of the supporting foot, the landing likewise being made on the ball of the same foot, ankle and knee of the supporting leg being bent. The skip may be repeated by alternating feet for each skip and movement may be made in any direction.

While skipping the arms help maintain balance and if swung forward and upward during the hop, aid in gaining height.

SLIDING

The sliding movement, although generally performed sideways, may be used to go forward or backward. It is accomplished by shifting the body weight while stepping to the side with one foot, immediately sliding the other foot to the side of the supporting foot and transferring the body weight to this foot. Done to an uneven rhythm the step to the side should take a slightly longer time to execute than the closing step in which the feet are brought together.

GALLOPING

In galloping the same foot is always in the lead. If the movement is to be done with the right foot leading, a rapid succession of movements take place in which the person takes a step forward with the right foot, quickly springs upward and forward from the right foot, landing on the left and at the same time extending the right leg forward in preparation for the next step.

AXIAL MOVEMENTS

Axial or *in space* activities are those fundamental body movements executed in such a way that the individual usually remaining in the same place, moves around the various axes of the body.

BENDING AND STRETCHING

Bending, as the term applies to body movement, involves a movement of the body away from a straight or given line. This requires a variation from normal posture–a decrease in body angles. For example, when the trunk leans or bends forward the hips are flexed and the angle between the upper and lower extremities is considerably shortened. Bending, like stretching, occurs in practically all body movements.

Stretching and bending are somewhat complementary activities since both usually take place during a given movement. That is, while bending and stretching there occurs a flexion and extension of certain muscle groups involved in the execution of the movement.

Whereas in bending the body angles are decreased, so in stretching the angles of the body are increased.

SWINGING AND SWAYING

The simple *sway* or *swing* is done by moving the upper body smoothly in pendulum fashion either forward, backward, sideward, or in a circular direction. The lower part of the body is "anchored" by standing, kneeling or sitting.

More complex movements are done by combining swaying movements of the upper body and movements of the feet and legs such as in the slide or waltz.

TURNING AND TWISTING

Turns and twists are made either to the left or right around the long axis of the body (imaginary line running through the head, trunk, hips, and legs). The turn is done very much like the pivot (see page 91) except that the body is erect and the arms lead the movement; that is, they "wind-up" to the side opposite the turning side and then precede the rest of the body in the turn. At completion of the turn the arms usually carry through to the turning side ready for another turn in the reverse direction. The head, too, is turned smartly in the direction the body is to go.

When one part of the body is stationary and another part is turned or when one part of the body is ahead of the other parts in turning the movement is called a *twist.*

RISING AND FALLING

Rising involves extension (straightening) of the body joints. For example, in rising on the "toes" the body weight is taken on the balls of the feet and the ankles, knees, hips, and spine are fully extended.

Falling involves flexion (bending) of the body joints with the body under control so as to "break the fall". That is, lower the center of gravity gradually and cushion the impact of body parts by taking the weight on hands, knees, buttocks, or back of shoulder (depending on situation). Bending is done gradually so as to let the body down easily.

NOTE: These movements when associated with games, stunts, tumbling and other such activities, will, if properly executed, assure a reasonable amount of self-protection.

SKILLS PERTAINING TO SAFETY IN PLAY AND WORK

PUSHING

Pushing calls for a strong extension of the arms and legs with a rigid stiffening of the hips, trunk, shoulders and neck to "back up the push". The palms of the hands are placed in contact with the object being pushed, fingers usually pointing upward. One foot is placed slightly ahead of the other and the whole body, including the direction of the feet, is lined up, as much as possible, with the direction of the push. Particular care is taken to keep the body weight (center of gravity) low and the trunk straight or only slightly arched.

In pushing with one hand the above principles generally apply. The forward foot is the one on the side of the arm being used in pushing.

PULLING

Pulling involves strenuous flexion of the arms and fingers, rigidity of the wrists, and backward motion of the shoulders. In pulling, the neck, body and hips are "locked" to give the arms and shoulders something to pull against. The legs are bent moderately at hips and knees, and the pull of the arms is accompanied by a strong extension of the legs. Feet are planted firmly and are spread moderately with one in front of the other. The position of body and legs is such as to help keep balance if the hands slip from the object being pulled. The body weight (center of gravity) is kept as low as possible and the alignment of the body and legs is in the direction of the pull. It is important to have a secure grip on the object. In most cases it is most effective to grasp the object with palms up or palms facing the body.

CLIMBING

Climbing involves pulling or moving the body off the ground and supporting it—using most of the muscles of the trunk, arms, and legs. Items to be emphasized are: Keep a secure grasp with the hands and fingers and a safe support with feet and/or legs, being sure that the supporting objects will hold the weight of the body. Keep body weight (center of gravity) in line with feet-hands support as much as possible. Use friction wherever conditions permit by wrapping legs and/or arms around the support and by keeping the body close against it. In climbing a ladder or "jungle-gym" the arms and legs work in opposition, that is, the climber reaches upward with the left arm as he straightens his right leg. Rings or bars are usually grasped with palms out, knuckles toward the body and thumbs around the bar.

HANGING

In hanging from the hands a secure and correct grasp and a non-slippery surface are most important. Unless doing a particular stunt, too much swing of the body is to be avoided. Where a stunt requires a forward swing in a large arc (that is with the toes leading) the bar is grasped with palms out, knuckles toward the person and thumbs around the bar. In doing a vigorous backward swing (with the heels leading) the bar is grasped with knuckles out, palms facing toward the person.

Coming out of a hanging position the child should be cautioned not to drop more than a foot or two. In dropping the child lands on both feet taking the weight on the balls of the feet and immediately cushioning the shock by lowering the heels and bending the ankles, knees, and hips. During the drop and on landing he keeps his head erect to maintain balance.

In hanging by the knees the child pulls the backs of his knees against the bar and holds on by keeping his knees fully bent around the bar. He lowers his body slowly until the body is fully extended.

LIFTING

The main consideration in lifting is to properly use the large muscles of the legs as much as possible along with those of the back and arms. In lifting a heavy object from the floor correctly the child stands close to it. He gets a strong and comfortable grip on the object bending his knees and hips to do so. Then, still standing close and bending the knees deeply, feet flat on the floor, he lifts by straightening the legs and pulling with the arms. The body is held practically erect while lifting in this manner.

To pick up a small object off the floor the child bends his knees while standing close to the object, rather than bending from the waist.

To raise an object over the head, with one or two hands, the object is moved up to the thighs in the manner described above, then a strong movement of the back and full straightening of the legs will help the arms pull (flex) the object to shoulder height. The wrists and elbows are then extended fully to push the object overhead, meanwhile the trunk is straightened and the knees are bent moderately until the object is overhead and are then straightened.

GAME SKILLS

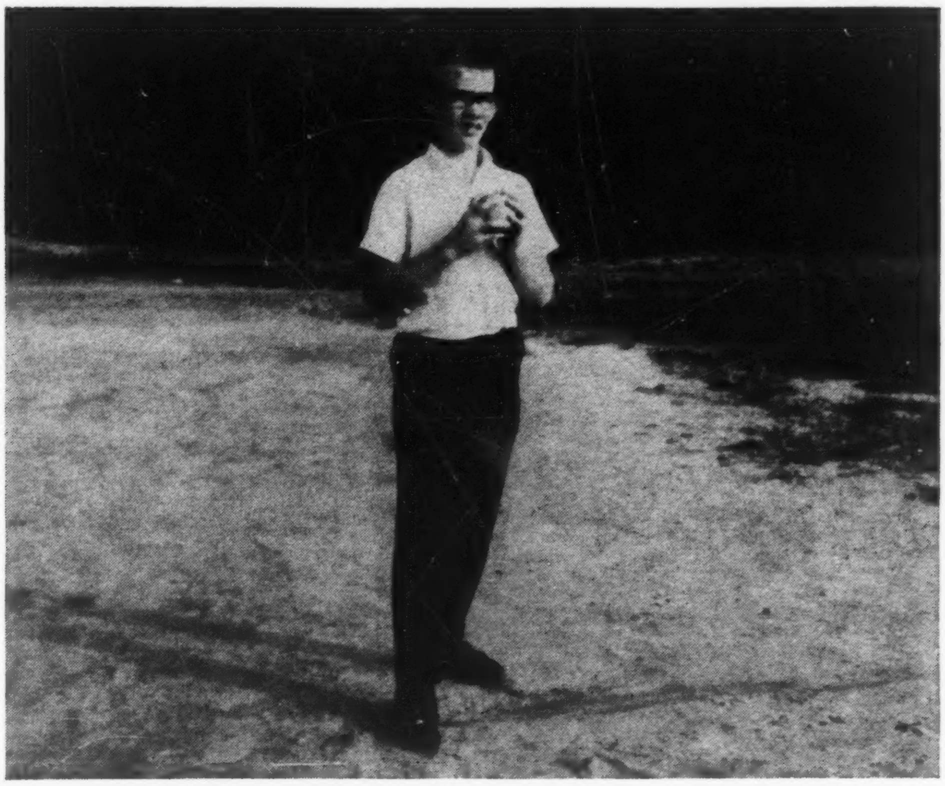
BASEBALL TYPE THROW

Described below are types of throws commonly used in baseball and softball, the mechanics of which are similar in many respects to those involved in throwing a small rubber ball or similar object.

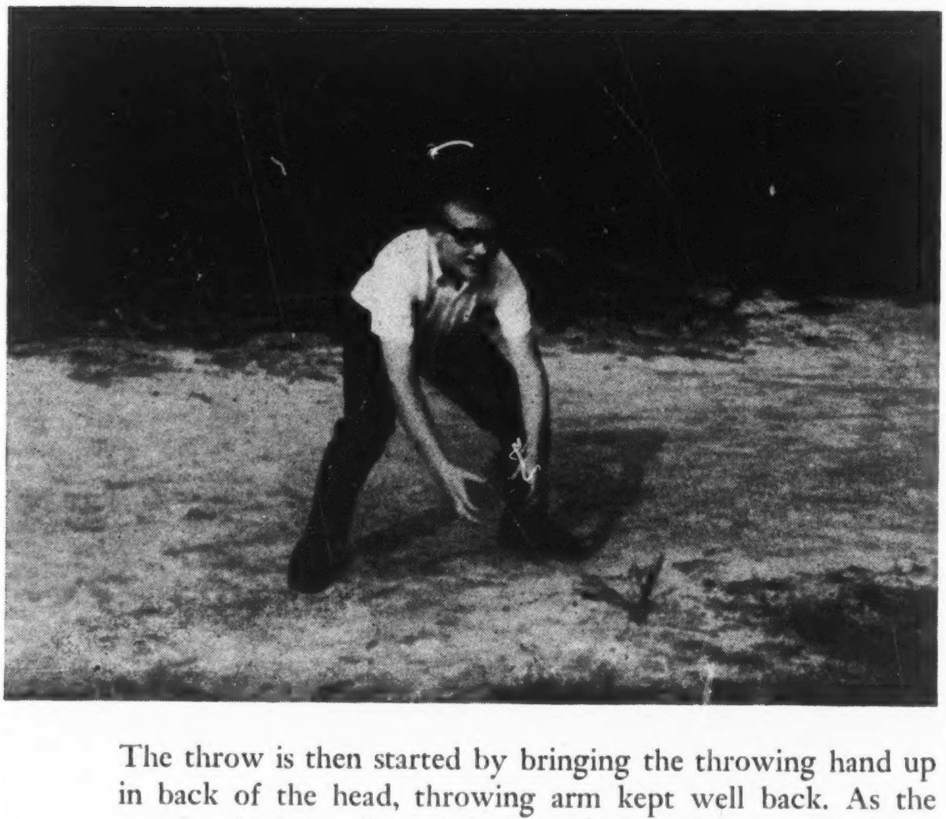
1. *The overhand throw*—The overhand throw, most frequently used when throwing for accuracy or distance is the type of throw generally employed by baseball pitchers. The ball held well back in the hand is gripped by placing the index and second finger around one side of the ball, thumb around the opposite side, third and little fingers bent with the knuckle of the third finger against the ball.

   In throwing, the body should be relaxed. Eyes should be focused on the target at all times and the foot action coordinated with that of the body and hands. The entire action to be most effective must be continuous and rhythmical.

   In making a throw from a standing position, a stance is taken preparatory to the throw in which the feet are slightly spread with the right foot forward, the right heel being slightly ahead of the left toe. The body is held erect with knees almost straight and the ball in the throwing hand is held in front of the body.



As the throwing action starts, the thrower takes a slight step forward on his right foot turning the foot outward so that the toes point away from the body, and transferring the weight to this foot. As the step is taken the trunk is turned to the right and bent slightly back so that the shoulders are in direct line with the target, the right shoulder being slightly lower than the left. The right or throwing arm fully extended drops to the side and rear of the body and the left arms falls diagonally across and in front of the body. In this position the entire weight is balanced on the right leg, the left leg being raised off the ground.



The throw is then started by bringing the throwing hand up in back of the head, throwing arm kept well back. As the arm is raised the elbow is bent so that the forearm is pointed diagonally upward. The throwing arm is extended as it is brought over the head and the ball is released with a wrist snap above the head at the top of the arc. As the throw is made the trunk is rotated to the left. The left leg is placed forward, toes pointing in the direction of the target, and the weight is transferred to this foot. Meanwhile a vigorous push is given by the right leg.

Following release of the ball a follow through with the arm and shoulder of the throwing hand is highly important. In the follow through the throwing arm falls diagonally across and in front of the body, and the throw ends up squarely facing the target with the weight balanced on both feet.

The footwork involved in throwing with an overhand motion depends on a number of factors, however, the actual mechanics of the overhand throw are basically the same regardless of whether the throw is for a relatively short distance such as an infielders throw in baseball or for a greater distance as would be the case of an outfielders throw.

To throw the ball overhand with great speed a right handed infielder, after catching a ground ball often, takes a quick step in the direction of the throw with his left foot, immediately hops on the left foot quickly transferring his weight in the air to the right foot and steps again with his left transferring the weight to this foot as the throw is made.

In the overhand throw for distance as in the case of a right-handed outfielder in baseball, maximum throwing distance is often obtained by taking a step-hop with the right foot then quickly transferring the weight to the left foot as the throw is made.

2. *The sidearm throw*—The sidearm throw, although not as easily controlled as the overhead throw, is generally used when a hurried throw is needed. With the exception of the arm movement of the mechanics of throwing with a sidearm motion are similar in most respects to those of the overhead throw.

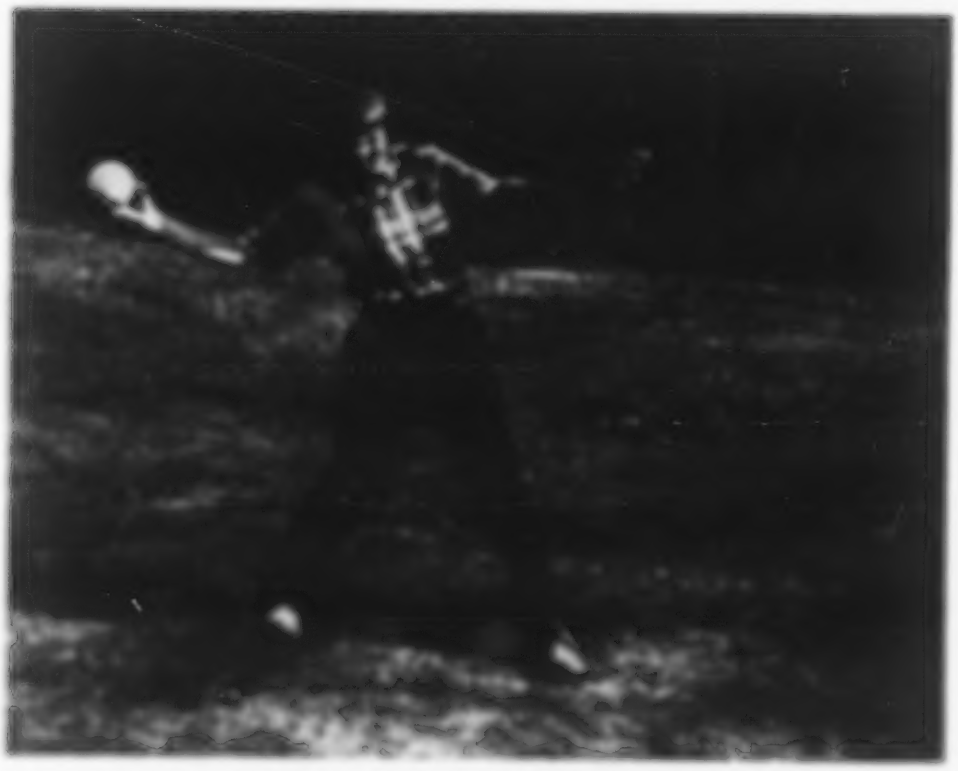
   For the sidearm throw the ball is gripped in the same manner as that of the overhand throw. Feet are comfortably spread, and the eyes are constantly focused on the target. The sidearm throw is made by bringing the throwing hand forward at shoulder level, and parallel with the ground, the arm being extended and elbow slightly bent. As the throwing arm is brought vigorously forward the ball in the throwing hand traveling in a horizontal plane is released with a wrist snap just in front of the body.

3. *The underhand toss*—The underhand toss in baseball or softball is used only when the play is very hurried and the receiver close. The ball is merely held lightly in the hand by wrapping the thumb and fingers around it, the fingers being cupped underneath the ball. In the underhand toss the thrower faces the target and stands with his feet comfortably spread, knees bent, trunk inclined forward and head up. From this position the toss is made by a sweeping pendulum like underhand motion of the throwing arm, the arm being extended during the toss, elbow slightly bent. As the throwing arm swings sideways, forward and upward the ball is released in front of the body by a slight upward motion of the wrist. Since the distance of the throw is short a wrist snap as in the case of the overhand and sidearm throw is not necessary.

For younger children the underhand toss is the most natural type of throw and is frequently used in their game activities.

4. *The underhand throw*—In the underhand throw the position of the body is similar to that described above for the under-

hand toss except that the feet are spread rather wide apart to establish good balance; and the thrower's body is turned sideways to the target the shoulder opposite the throwing arm being closest to the target. In preparation for the throw the outstretched throwing arm is carried well back of the body between the hips and shoulders.



As the throw is made the shoulder on the side of the throwing arm is dropped and the throwing arm describes an underhand arc. The elbow is bent as the throwing arm is brought forward and across the body; and the ball is released with a "whip" of the arm and a wrist snap at the lowest point of the arc just as the upward swing is started. Following the release of the ball, the throwing arm is extended. The arm and shoulder of the throwing hand follow through on the throw, and the body comes to erect standing position.

5. *The Softball pitch*—As in other types of pitching the softball pitcher must be relaxed at all times. His entire action must be coordinated, continuous, and rhythmical.

In assuming his position on the pitcher's plate, the pitcher takes a comfortable stance, knees slightly bent, feet comfortably spread, both feet being in contact with the plate. The weight is equally distributed on both feet and the ball is held in both hands in front of the body. On the pitcher's plate the pitcher faces the batter with head up and eyes focused on his target.

The grip on the ball varies. It may be held by placing two, three, or four fingers of the throwing hand around one side of the ball with the thumb on the opposite side.

In starting the pitch the right (pitching) hand, with elbow slightly bent, is brought to the side and carried well back of the body causing the shoulders to turn. At the same time the trunk inclines forward and to the right and the body weight leans in the same direction. From this position the actual pitch is made by bringing the right hand forward, forearm turning slightly outward, elbow slightly bent; and at the same time stepping forward on the left foot and transferring the weight to this foot as the pitch is made. As the pitch is made, a vigorous push off the pitcher's plate is given by the right foot.

The ball is released just in front of the body with a wrist snap and the pitch is continued with a follow-through of the arm and shoulder of the pitching hand. At the end of the pitch the outstretched pitching hand stops its motion about shoulder high with the right shoulder, and the pitcher ends up facing the batter ready to field the ball if batted back to him.

In a legal pitch to the batter the pitching hand as it comes forward must be below the hip with the wrist not farther from the body than the elbow.

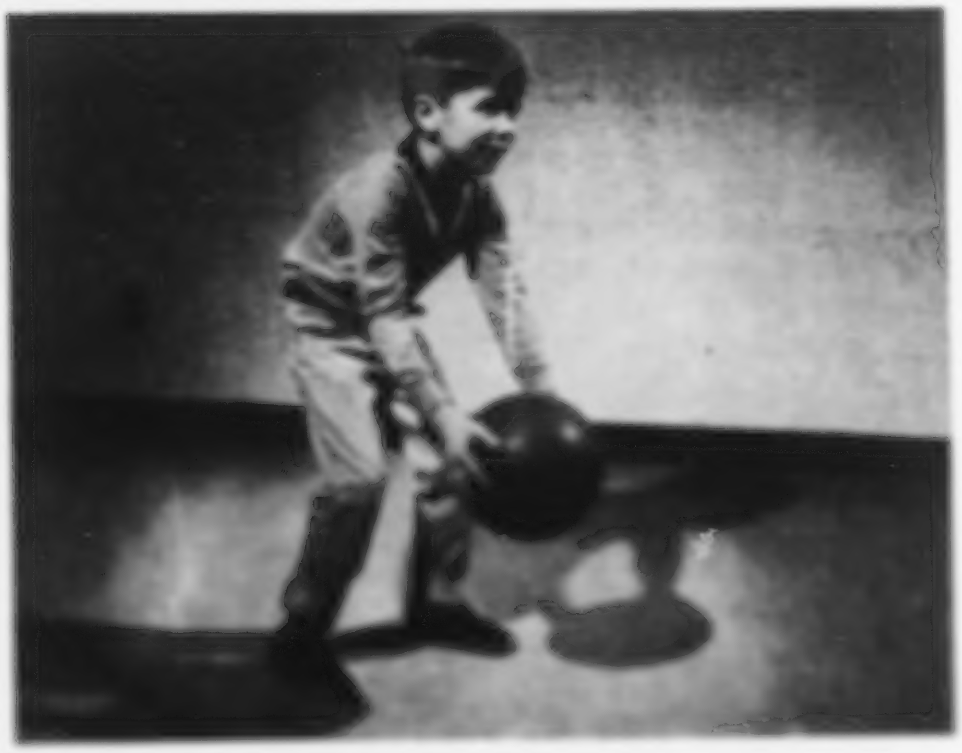
PASSING A BASKETBALL OR LARGE RUBBER BALL

In passing a large ball the body is handled generally the same as in throwing a baseball. In this case the foot on the side of the throwing hand is back—the other is forward. As the throw begins the body weight is over the back leg. As the arm(s) moves the thrower steps in the direction of the throw with his front foot and transfers his weight to that foot. On a hard throw he follows through with his arms and back leg, that is, he brings the foot on the throwing side forward until it is at least even with the other foot so that it can bear its share of the body weight. The main differences are in how the ball is held and how the arms are used.

The key to handling a large ball is fingertip control. The fingers are spread widely and arched moderately so that mainly the tips of the fingers are in contact with the ball and, except in moving the ball into position for one-hand throw the palm of the hand does not rest on it at all.

Wrist action is very important in propelling a large ball. The passer develops accuracy by keeping his eyes on the target at which he is throwing.

1. *The underhand toss*–The ball is held in front of the body by the finger tips of both hands. The hands are placed on either side of the ball so that the palms face each other. Thumbs are on the upper side of the ball and the fingers point down. The feet are spread and parallel to each other or one foot may be placed ahead of the other. As the throw begins the



passer bends at the knees and bends his trunk forward. Simultaneously, both arms are brought down between the legs. The arms are only slightly bent at the elbows and the wrists are well bent toward the little finger side. Head is erect with the player looking in direction of the throw.

The toss is made by swinging the arms upward and forward from the shoulders in pendulum fashion, meanwhile straightening the knees and leaning the body in the direction of the throw. Just before the ball is released the wrists are "snapped" —quickly bent toward the thumb side, finger tips pointing upward. Fingers and arms follow through—that is, fully complete the motion after the ball has left the hand.

2. *The side underhand pass.*
   a. "Two hands"—This is done very much the same as the underhand toss except that the arms are moved to the side and back instead of between the legs. If the throw is made from the right the right foot is back.
   b. "One hand"—This pass is made in the same way as the two-handed pass except that the ball is held with the throwing hand, under and back of the ball. The wrist should be fully bent so that the ball is in contact with the palm of the hand and the forearm. The opposite hand may be placed on top of the ball to help steady it while it is brought back and the pass begun. From then on the tossing motion is made with the one arm and hand.
3. *The sideward pass.*
   a. "Two hands"—If made from the right side the right foot is back; opposite is made from the left. The ball is held between both hands, one above and one (on the throwing side) under the ball, thumbs toward the body. The arms are bent considerably at the elbows and the wrists are bent back toward the thumb side. The ball is brought side-backward well past the body. As the throw is made the elbows are moved forward and are straightened forcefully. Just before the ball is released the wrists are snapped vigorously. There is follow-through with wrists, arms, body and legs.

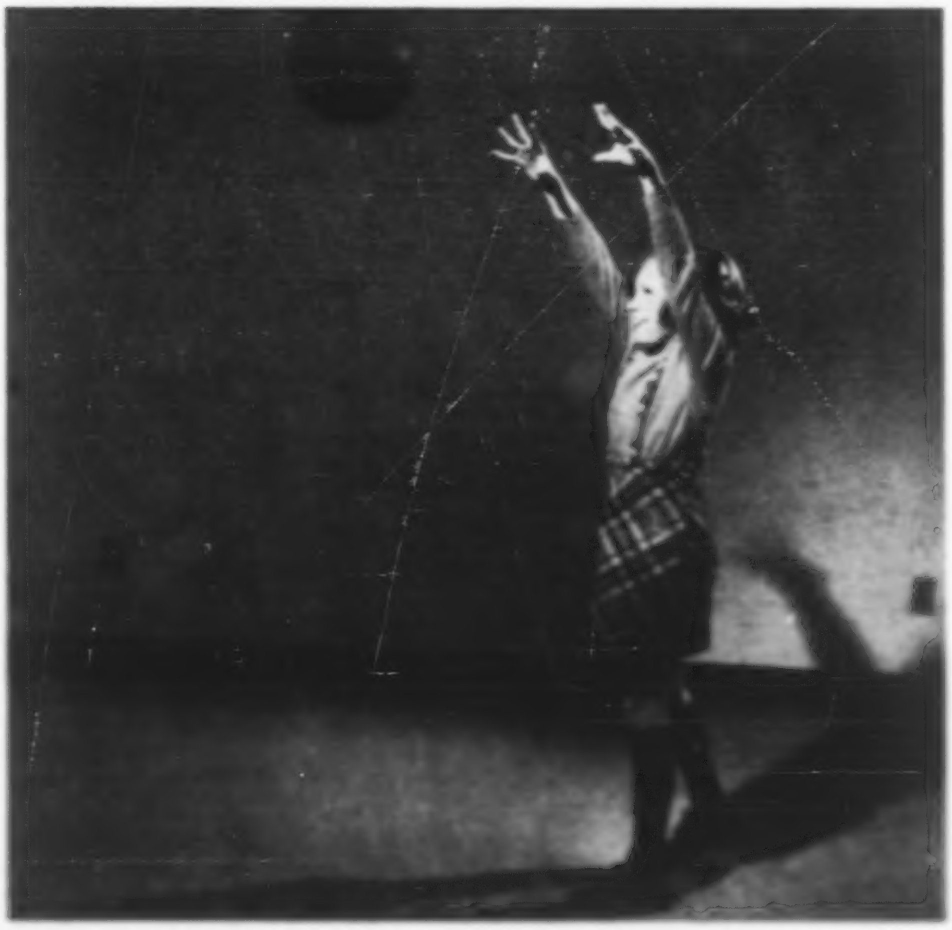
b. "One hand"—The footwork, body action, and arm movements in this pass are similar to those of the sidearm throw in baseball. As the ball is brought back to throwing position it is held in the throwing hand with the wrist flexed so that the ball is steadied between the palm of the hand and the forearm. The opposite hand also helps steady the ball.

Just before the throw is begun the wrist is extended to allow for wrist snap. The ball is thrown with one hand placed behind and slightly under the ball. Just before the ball leaves the hand there is a strong wrist snap. The ball is rolled off the ends of the fingers to give it impetus and accuracy.

4. *The overhead pass.*

a. "Two hands"—The ball held by both hands is brought overhead and backward. In the overhead position the

arms are well bent at the elbows and the ball rests in the hands placed on either side and slightly behind it. Fingers comfortably spread point upward and backward, thumbs point downward. As the throw is made the elbows move in a forward direction and straighten forcefully to provide impetus. Just as the ball is being released from the hands the wrists give a downward "whipping" action and there is a follow-through of the arms, body, and legs.



b. "One hand"—This pass is executed in much the same manner as the two-handed version. However, the ball is propelled from overhead by one hand which is placed on the back of and under the ball with fingers spread and pointing upward. As the ball is passed the wrist is snapped downward. In moving the ball back to the throwing position the wrist may be flexed so that the ball is held against the palm of the hand and the forearm to steady it; also the hand opposite the throwing side may be used to help steady the ball as it is brought back. Small children should be encouraged to use both hands in getting the ball into throwing position.

5. *The push (chest) pass*—The ball is held in front of the body close to the chest, with both hands, thumbs toward body, finger tips pointing upward. The elbows are almost fully bent and are held slightly away from the sides. The pass is made by stepping in the direction of the throw and extending the arms forward. Just before the ball is released there is a strong snap of the wrists and extension of the fingers so that upon completion of the pass the fingers, hands and arms are in a straight line, palms facing downward.
6. *The bounce pass*—The ball can be thrown in almost any of the ways described above so that it reaches the intended receiver on the first bounce rather than on the fly.

Goal Throwing (Shooting)—Basketball or Large Rubber Ball

In general, the ball is handled in the manner of passing a large ball as described above. Some particularly important points for the player to keep in mind while "shooting" for the basket are:

> Keep the eyes on the basket; many good players aim at the near rim of the basket. Hold the head erect and keep head and eyes steady while the shot is being made. Keep the body balanced and relaxed. Move the body rhythmically with the shot. Use the knees as hinges and have free movement in ankle and hip joints.
>
> One foot may be placed in front of the other. Feet should be comfortably spread and pointing toward the basket. Bend at the knees and lean the body slightly forward. Move body weight from the back foot to the front foot while the goal throw is being made and follow through with the arms,

wrists, and fingers pointing toward the path of the ball after the ball leaves the hands. Be balanced and alert at all times to move in any direction, to retrieve the ball, or to follow the play if the ball doesn't go through the basket.

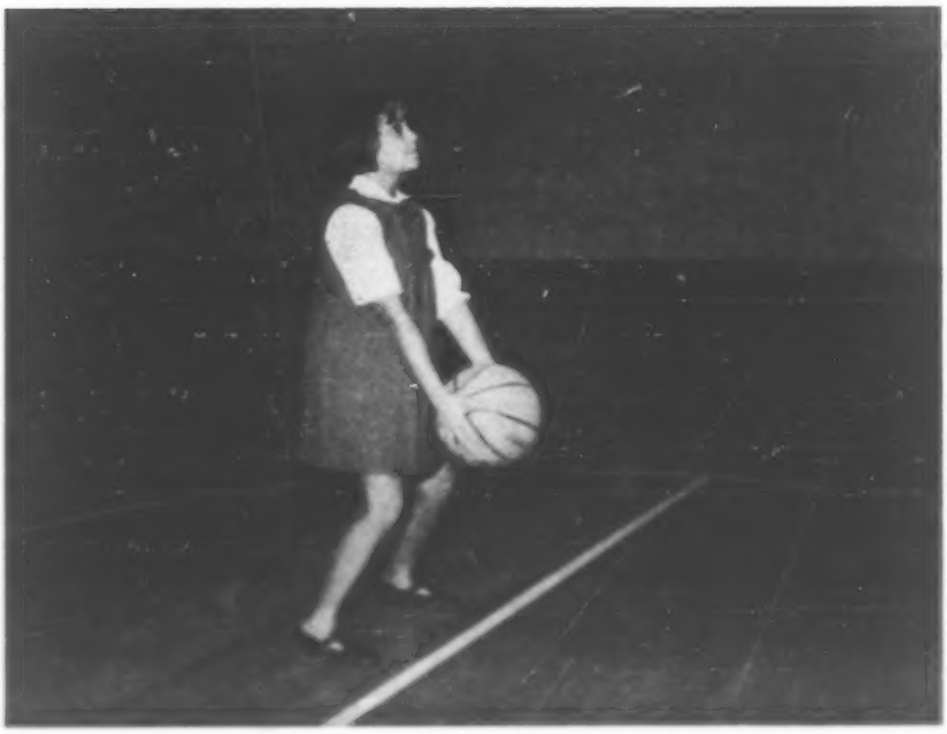
Throw the ball with a moderate arch, high enough to drop into the basket at a favorable angle—but not so high that accuracy is made more difficult.

1. *The push or chest shot*—The movement for this shot is generally similar to that described for making the push or chest pass. The ball is directed toward the basket by a rhythmic extension of the arms, wrists, and fingers. The wrist snap and finger extension are specially vigorous.

2. *The two hand under hand shot.*—This is probably the most natural way for small children to shoot. It is not very effective except when used as a free-throw because it is easily guarded. The shot is executed very much like the underhand toss. In rhythmical movement the knees are flexed

deeply as the arms move downward to throwing position, and as the arms move up, pendulum fashion, the body and legs are straightened. Through practice the player finds his best point of release, learns to gauge the vigor of arm, body and leg movements in accordance with distance from the basket, and develops a smooth rhythmic action and follow-through.

3. *The free throw*—This shot is made from the foul line in either underhand or push-chest fashion. Most children in elementary grades probably would do better to use the underhand throw. (See item 2, page 52).



4. *The one hand lay-up shot*—This is a fundamental way of shooting on fast moving plays near the basket, especially when well guarded. The shot is made while the player is either dribbling in toward the basket, or receives a pass while on the run near the basket. Example: The player if shooting from the right side of the basket receives the ball while moving toward the goal just before his right foot hits the floor. He lands on the right foot, follows with a full running stride on the left, leaps (see section on leaping) high into the air

off the left foot and shoots while in the air. Meanwhile, the ball when caught is carried with both hands to a point above the right shoulder and there is held mainly by the right hand which is under and in back of the ball, thumb and fingers bent slightly. As the player reaches the height of his leap he pushes the ball toward his point of aim with his right hand by straightening the arm fully overhead. This is a "soft" push of the ball best described by the term "lay-up". If the player comes in directly in front of the basket the ball is shot so that it goes directly over the front rim. When coming in from the side he shoots at a spot on the backboard about 12 inches above the near rim. The position of the hand in making the shot varies with the individual. Some turn the palm of the hand outward as the ball is propelled so that the palm faces the backboard on the follow-through. It is essential that the player leap as high as he can, so that the ball need travel the shortest possible distance after it leaves the hand, and that the push be an easy one. The body should be well balanced so that the player lands easily with the body under control.

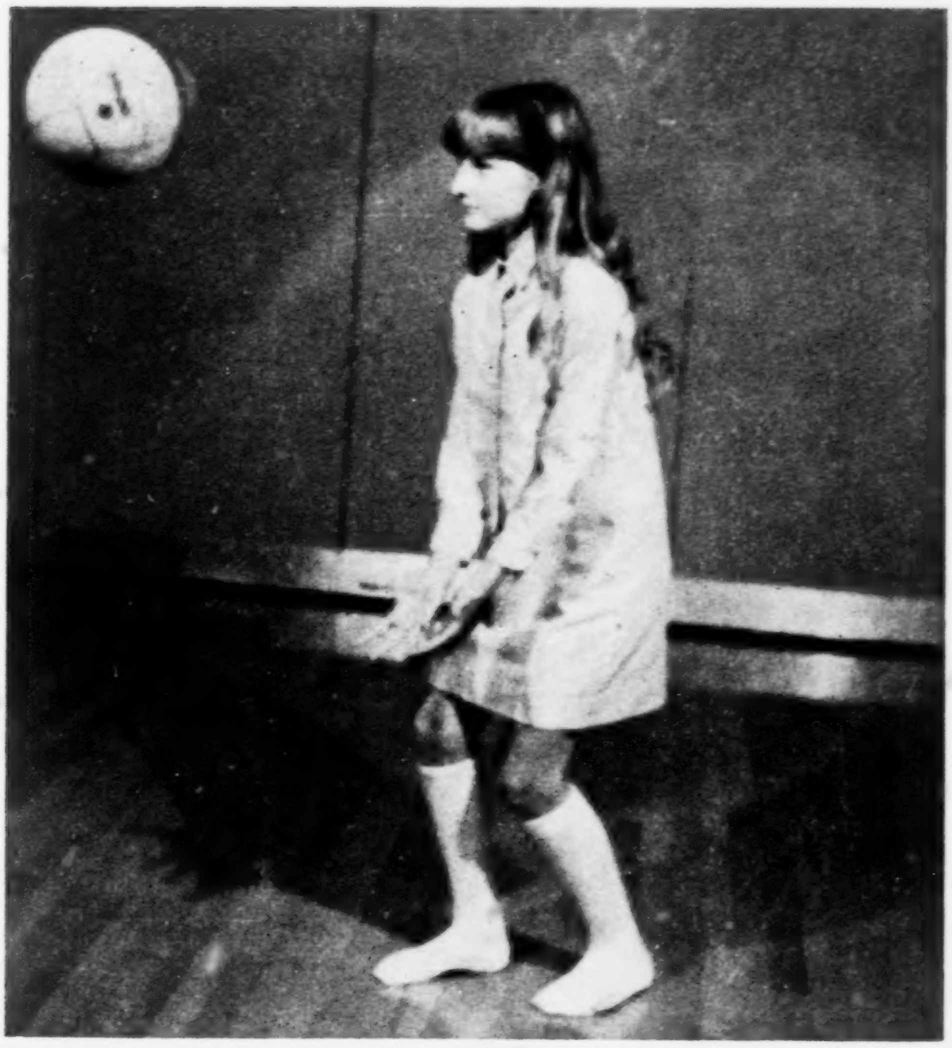
5. *The one hand push shot*—This shot, with many individual variations, is made somewhat like the push or chest shot described above. The main difference is that the ball is carried up with both hands to a position over the shoulder on the shooting side or in front just below the face. The ball then rests mainly on the shooting hand. The ball is propelled by a vigorous extension of the shooting arm, a strong wrist snap and extension of the fingers. The shot can be made while the player is "set"—standing on the floor, or while he jumps into the air.

VOLLEYBALL PASSING SKILLS

1. *Volleying a low ball.*—In returning a low ball over the net or in passing a low ball to a teammate, the player preparatory to making the volley stands with feet comfortably spread and in line, or with one foot slightly in advance of the other. Knees are bent, trunk is inclined slightly forward, and the arms with elbows slightly bent are carried low. Hands held close together are turned so that the palms face upward and slightly forward. Little fingers are almost touching and thumbs point up and to the side. The fingers are comfortably spread and slightly bent.

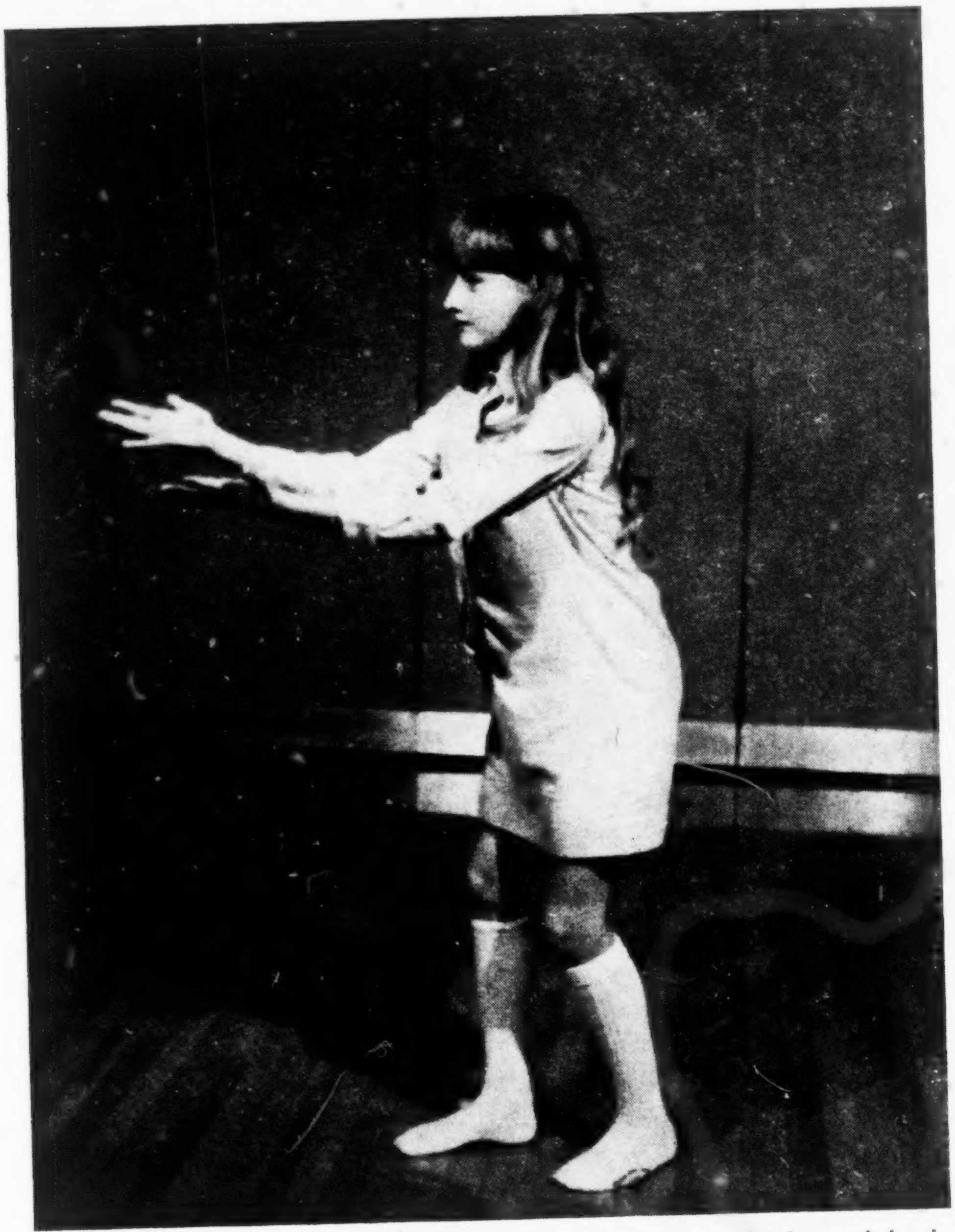
   The ball is struck by a short upward sweeping motion of the hands while at the same time the knees straighten and the hips are brought forward and upward to provide lift. The ball is actually batted—not tossed, with an uplifting motion of the hands, the fingers providing the main points of contact with the ball. Force is provided by action of the fingers, wrists and arms.

2. *Volleying a chest-high ball.*—In preparing to return a high ball approaching at or above chest height, the player after maneuvering himself into the path of the ball assumes a comfortable stance with feet comfortably spread, knees bent, one foot forward of the other. Elbows well bent are raised sideways to about shoulder height. The cupped hands are held close together about chest high and are turned so that the palms of the hands face forward and upward. Wrists are bent back



so that the thumbs close together point toward each other and downward enabling the index fingers to come relatively close together, thus providing a pocket into which the volleyball will land. Fingers slightly spread are relaxed at all times.

As the ball descends it is struck by the fingers of the cupped hands and at the moment of impact both the wrists and fingers become firm. The impact may cause the hands and wrists to give sightly. However, the ball must be quickly batted in order to avoid an illegal catch or holding of the ball. As the ball is struck the wrists and fingers snap upward and forward. At the same time the arms are extended, knees



straighten, shoulders move forward and the body weight is thrown to the forward foot as the player readies himself for continuation of play.

The Football Pass

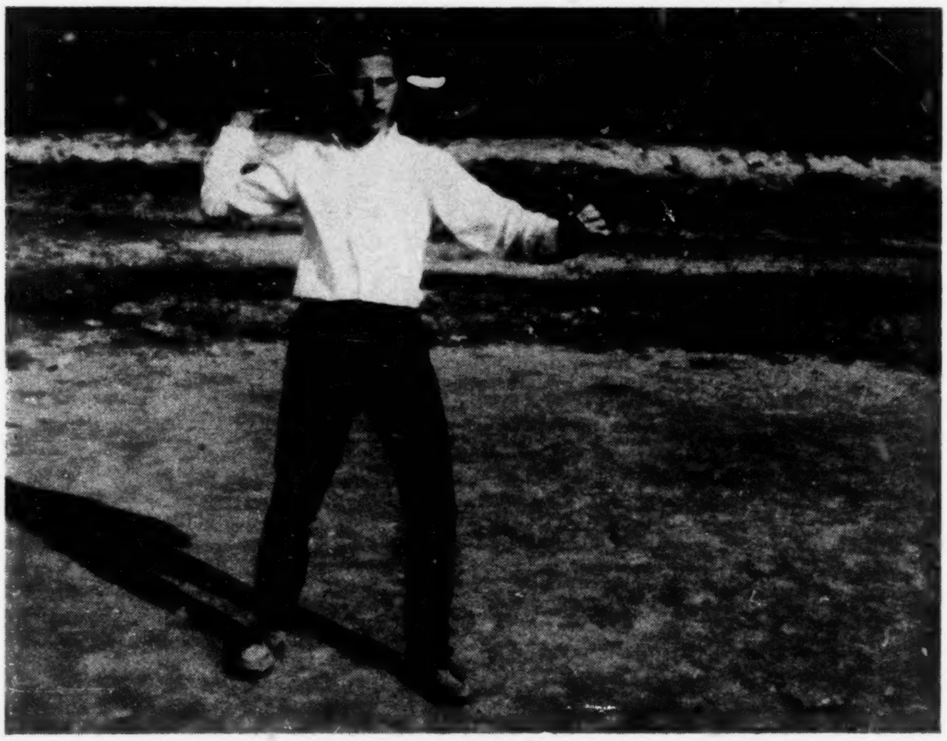
1. *The overhand pass*—The action of the hands, feet, and body in the overhand football pass is closely related to the action

of the overhand throw in baseball (see pages 37-41). Certain modifications of the overhand baseball throw must be made, however, because of the size and shape of a football.

For the overhand throw in football the ball is held well back in the hand and the wrist is bent away from the body. The fingers are extended and comfortably spread around the side of the ball with at least the third and little fingers over the lacing. The thumb is placed under the ball.

In starting the throw the ball in the throwing hand is raised to a point above and behind the ear on the throwing side, while at the same time the opposite arm is raised forward and upward for balance. In this position the ball rests largely in the palm of the hand; the elbow is bent so that the forearm points diagonally upward and backward, the upper-arm is parallel with the ground, and the elbow points obliquely away from the body.

From this position the throw is made by extending the arm as it is brought forward. At the instance of release the ball



is given a vigorous wrist flick and a follow-through of the arm and shoulder takes place.

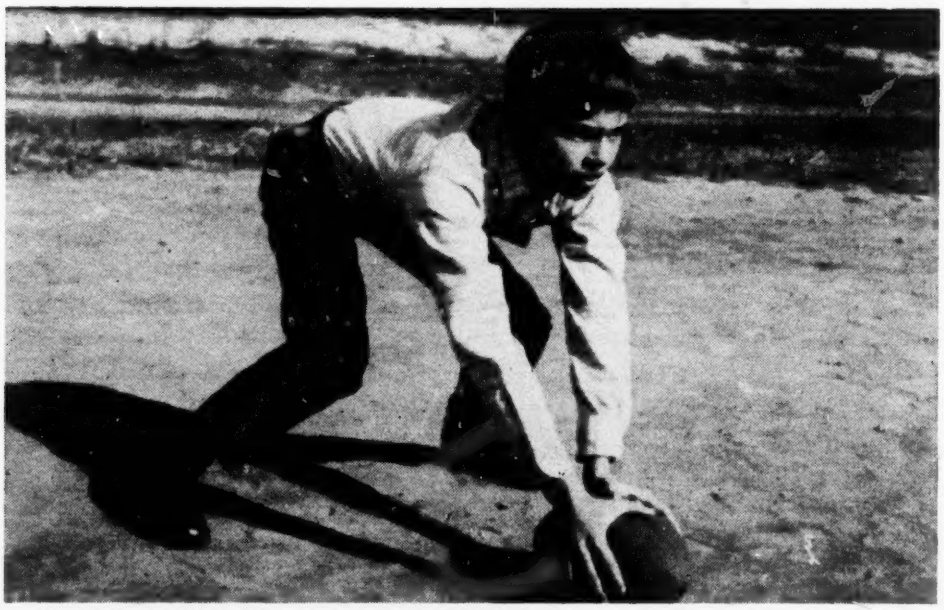
If a forward pass is made to a teammate who is on the run the ball should be thrown out in front of the receiver so that he may catch the ball without breaking his stride.

2. *The underhand pass*—The underhand pass of a football, commonly referred to as a "shovel" pass, is generally used when the ball is to be thrown sideways or backward for a short distance. The action of the hands, feet and body involved in executing this pass is, with but slight variation described below, identical in most respects to that of the underhand toss in baseball (see page 42). In the underhand pass of a football the throwing hand has a decided bend at the wrist. The hand is placed along the side of the ball, just back of the center. Fingers comfortably spread are placed well under the ball and the thumb is extended toward the top. The ball passed with a pendulum like swing of the arm is released with a forward and upward flick of the wrist after which a follow-through of the passing arm and shoulder takes place.

3. *The center snapback*—In games requiring the use of a football the ball is usually put in play from scrimmage by a snapback (pass), from a player in the line called the "center" to another standing behind him. Athough there are several generally accepted ways in which the center may handle the ball preparatory to the snapback only two are described here.

   Regardless of the type of pass to be made the center stands with his feet well spread and somewhat parallel to each other. One foot may be slightly in advance of the other or the toes of both feet may be in line with each other. He then bends at the knees and hips lowering his trunk to a horizontal position so that his back is almost parallel with the ground. The ball is then placed on the ground slightly in front of the player, equidistant from both feet, and with the lacing up.

   If the center is a right-handed person and the snapback is to be made to a player standing a short distance behind him, the center places the fingers of his right hand slightly under the forward end of the ball, his thumb reaching around the right side of the ball toward the top. The left hand with fingers slightly spread is placed on top of the ball, slightly toward the left side and well to the rear of the ball. In this



position the center's weight rests entirely on his feet and is in no way supported by his hands as they rest on the ball.

From this position the center drops his head, looks between his legs and, at a signal, passes the ball to a player behind him by bringing both arms forcibly back between his legs and snapping his wrists as he releases the ball. In the snapback the right hand gives the greatest impetus to the ball, the left hand being used chiefly to steady and guide the ball backward.

If the ball is to be passed back to a player standing immediately behind him, the center may hold the ball as previously described; or he may change the position of his hands on the ball. In this situation the player to whom the ball is to be passed stands directly behind the center knees bent, and arms outstretched so that his hands with fingers slightly spread are partly under the center's hips. Since in this case the snapback is merely a handing off of the ball, the center, if right handed, places his right hand around the forward right side of the ball fingers slightly under the forward end. His left hand is placed on top and to the left side of the ball midway between the long axis. The pass back from center is made by a quick backward and upward lift of the ball, the right hand of the center actually making the transfer of the ball to the hands of the player standing behind him.

OTHER TYPES OF THROWING OR PASSING

1. *The beanbag toss*—The movements in the underhand toss of a ball previously described (see page 42) apply to the beanbag toss.
2. *The horseshoe pitch*—Horseshoes are pitched by using the same general motion as described for the underhand toss of a ball. However, at the time of release of the shoe the wrist is snapped upward for an end-over turn, or upward and outward for a clockwise turn of the shoe as it travels in a moderate arc and is thrown just hard enough to land at the stake.

   The shoe is usually grasped with the forefinger and thumb, the other fingers are flexed and the upper side of the middle finger also helps support the weight of the shoe. There are several methods of holding the shoe—with the open ends pointing in the direction of the throw, to either side, or backwards to the pitcher.

The good player is relaxed and makes his pitch in a rhythmical movement. He keeps his eyes on the stake until the horseshoe lands. He keeps his body balanced and has good control of the flight, accuracy and turn of the shoe.

Bouncing a Ball

The bounce is started by holding the ball in front of the body about waist high. The ball can be bounced with one hand, or two hands in the case of a large ball. The ball is started downward with an easy motion of the wrists and fingers and slight extension of the arm(s). The hands are above the ball, palms facing downward. The fingers and thumbs are slightly bent on the downward motion, and are returned (straightened and raised) to original position while the ball is rebounding. The ball is kept in motion with rhythmic repetitions of the starting movement—most of the work being done by the fingers and wrists. There should be little or no noise as the hand(s) come in contact with the ball. The body is usually inclined slightly forward and knees are bent a little.

There are many movements that can be made while bouncing a ball with either hand or alternate hands; for example, swinging the leg over the ball before it bounces up, bouncing the ball to music clapping hands in between bounces, are only a few. Children should be encouraged to make up such variations.

Dribbling a Basketball

The techniques of bouncing described above are used in dribbling; however, only one hand is used. The ball is bounced high with player almost upright for speed; but in game situations when the person dribbling is closely guarded, he is crouched low with knees bent and he bounces the ball only a short distance off the floor. He tries to keep the ball away from the opponent, dribbling with left hand when the opponent is on his right and vice versa.

In dribbling the head is up and eyes are looking over the field of play rather than at the ball. The player get his hand in position for each bounce more through "feel" than by looking directly at the ball.

CATCHING A BASEBALL-SOFTBALL

In catching a baseball or softball as in the catching of other types of balls there are certain basic principles which one should follow regardless of the type of catch to be made. When preparing to catch a ball the player should make every effort to maneuver himself into the path of the ball keeping his eyes constantly on the ball throughout its flight. This may require merely a step in the direction of the oncoming ball, a short run, or a complete change of direction on the part of the player in order to get into good position for the catch (see page 91). Whenever possible a two-handed catch should be made. The one-handed catch should be utilized only when a two-handed catch is impossible.

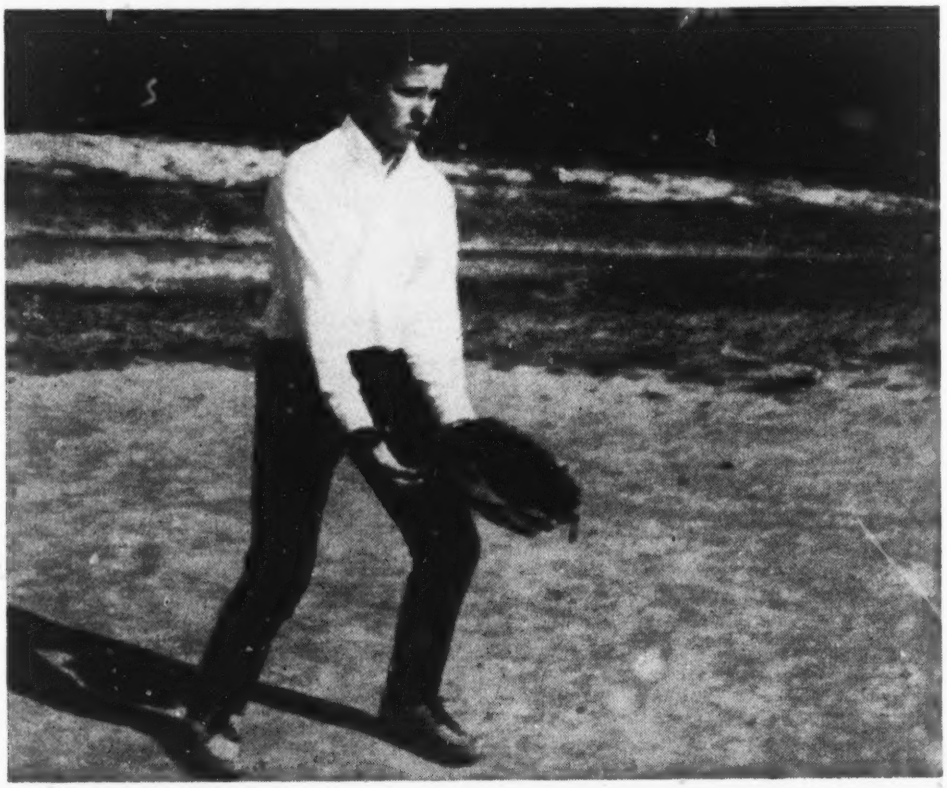
In making the catch the player, whenever possible, should assume a comfortable stance, weight equally distributed on both feet, hands, arms, legs and body relaxed.

In catching a baseball or softball a glove is usually worn by the player. If a glove is used it should fit comfortably. The leather should be soft and pliable so that the player may control his fingers

with ease. A good glove pocket which will permit the player to grip the ball on impact is also a highly desirable feature.

1. *Catching a thrown ball above the waist.*—In this type of catch the player places his glove hand so that his palm is toward the oncoming ball, fingers of the hand pointing up. Both hands fully relaxed are cupped close together and toward the ball so that the glove pocket is in line with the flight of the ball. Forearms and wrists are relaxed, elbows bent, arms well out in front of the body to allow the wrists and elbows to give a little and serve as shock absorbers on impact of the ball. As the ball strikes the glove pocket the throwing hand quickly covers it thereby trapping the ball in the glove pocket.

2. *Catching a thrown ball below the waist*—To catch a thrown ball below the waist, the receiver takes a stance with feet comfortably spread, knees bent for readiness to move in any direction, and body inclined forward at the hips so that the cupped hands can reach well out front of the body. The



head should be held sufficiently high to enable the player to follow the ball with his eyes throughout its flight.

The glove hand with palm toward the oncoming ball, fingers pointing downward, is moved into the line of flight of the ball. As the ball strikes the glove, the glove and trapped ball with the bare hand acting as a lid, fall back and the arms absorb the shock of impact.

3. *Catching a fly ball*—In catching a fly ball the player, maintaining good balance at all times, moves himself into a position squarely under the oncoming ball. The cupped hands are raised above the head so that the elbows are higher than the shoulders and the forearms point up at a 45 degree angle in readiness to catch the ball. The legs and body are relaxed, feet are comfortably spread for balance and knees are slightly bent. The hands and arms must be completely relaxed so as to give with the ball as it strikes the glove.

Since a high batted ball is seldom hit directly to a fielder,

footwork on the part of the fielder is of great importance. Quite often the fielder is required to run with great speed in one of many directions in order that he may be in position to field the ball (see page 91).

4. *Fielding a ground ball*—The first consideration here is for the player to quickly get himself into the path of the ball if this is possible. While waiting to field the ball the player's

weight should be evenly distributed on the balls of both feet. (The feet comfortaby spread are placed so that the foot opposite the throwing side is slightly in advance.)

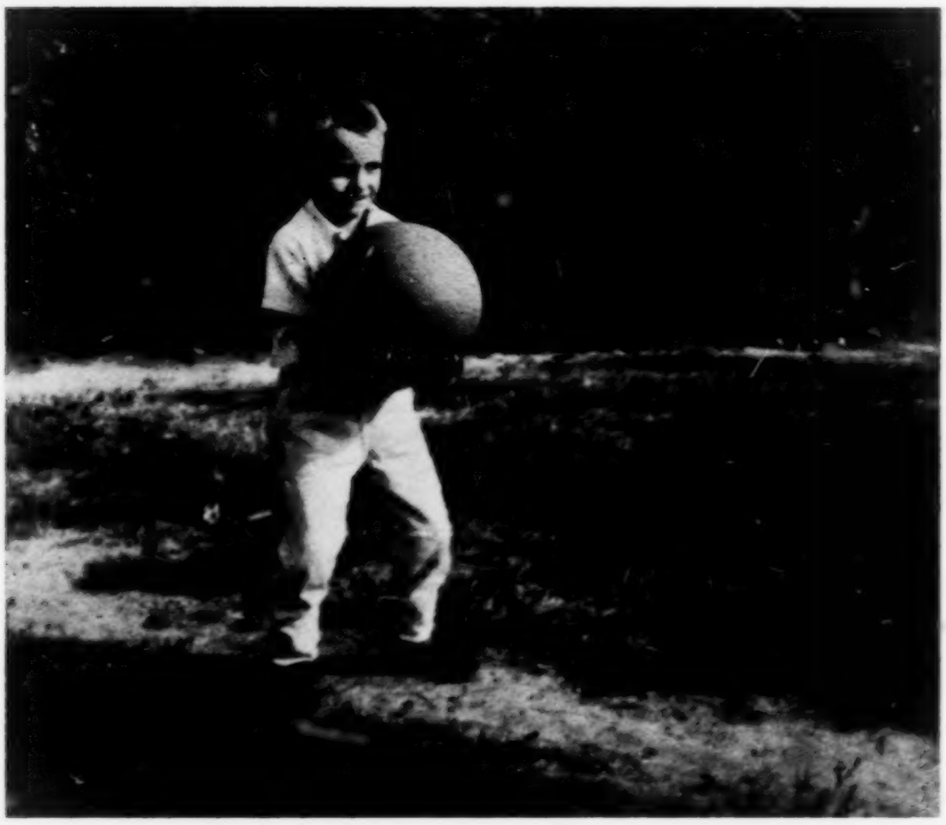
Knees are bent and the trunk is inclined well forward to facilitate a quick downward reach. Hands and arms placed in front of the body are fully relaxed and in readiness to make the catch regardless of whether the ball comes in below, or takes a quick hop above the waist. The manner in which the catch is made is the same as that described for catching a thrown ball below the waist (see page 65).

THE BASKETBALL CATCH

The footwork and general mechanics of catching a basketball, or similar type large ball, are very much the same as for catching a baseball or softball. The chief difference being that in the basketball type catch the ball usually lands simultaneously in both hands, the fingers, thumbs and hands being used to trap and hold the ball, except in the case of the arm catch; whereas in the baseball catch the ball first lands in the glove pocket of the hand opposite the throwing arm.

1. *The arm catch*—For very young children this type of catch seems to be the easiest way in which to catch a large ball. In the arm catch the ball is caught against the body at about waist high, the hands and arms closing around the ball and trapping it as it touches the body. As the ball is trapped the player's body bends slightly forward and gives with the impact of the ball.

2. *Catching a large ball thrown above the waist*—In catching a basketball, playground ball or similar ball above the waist the player stands with trunk inclined forward, knees bent, feet comfortaby spread, one foot slightly in advance of the other and toes pointing in the direction of the oncoming ball. Both hands slightly cupped are placed close to each other and well out in front of the body. (The wrists are bent so that the fingers comfortably spread are pointing upward). Palms of the hands are turned toward the oncoming ball and slightly inward, thumbs almost touching each other. In this position



the elbows are bent; fingers, wrists and forearms are relaxed and the arms are sufficiently out in front of the body to allow the wrists and elbows to give with the impact of the ball.

3. *Catching a large ball thrown below the waist*—When a large ball is to be caught below the waist the player stands as described above.

Both hands slightly cupped are placed well out in front of the body, below the waist, and close to each other. The wrists are slightly bent so that the fingers comfortably spread are pointing downward. Palms of the hands are turned toward the oncoming ball and slightly inward, little fingers almost touching each other. In this position the outstretched arms with elbows slightly bent, wrists and forearms relaxed are sufficiently out in front of the body to allow them to give with the impact of the ball.

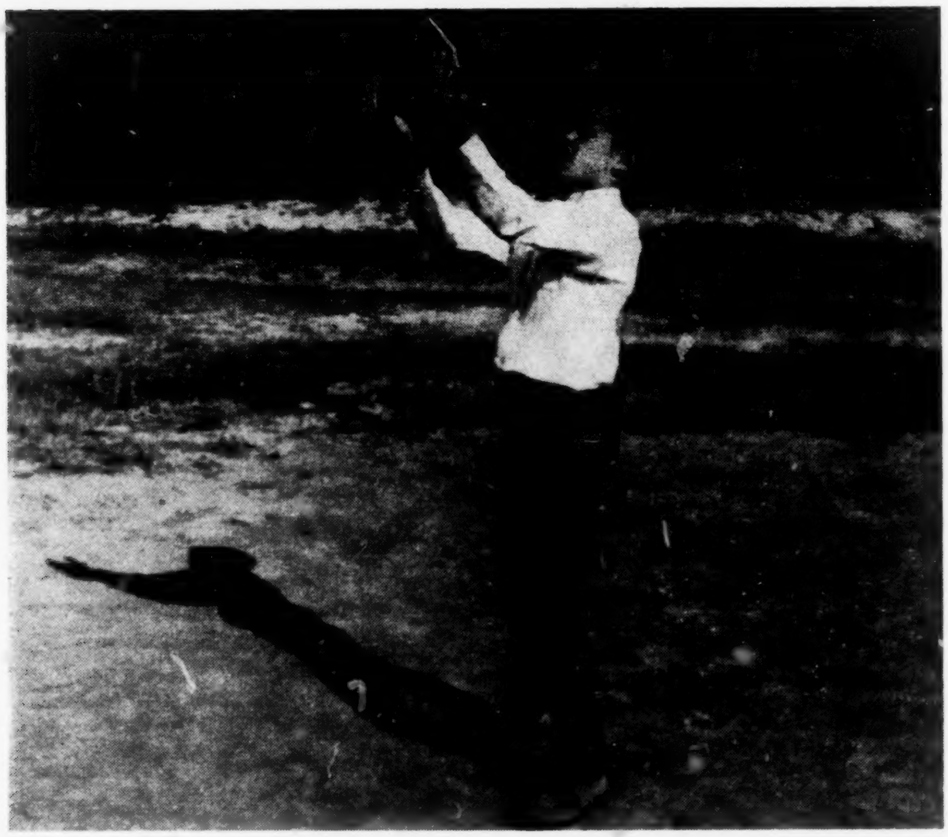
The Football Catch

1. *Catching a punted ball*—Because of its shape a football is very difficult to catch. A high degree of hand-eye-body coordination and considerable practice are necessary before one can catch a football with reasonable assurance.

Preparatory to catching a punted ball the player must first maneuver himself into a position squarely under the oncoming ball, with the weight equally balanced on both feet, knees slightly bent, hands, arms and body relaxed.

In making the catch the hands are raised slightly above the head and well out in front of the body with fingers pointing upward and forward. Elbows are about shoulder width apart and the forearms point up at a 45 degree angle in readiness to make the catch. As the hands are raised close together, one hand is slightly above and in advanced of the other.

It should be noted that although *the ball is actually caught in the hands* it is, at the instant it strikes the hands, quickly brought down toward the body about waist high and into a pocket formed by the hands, arms and body. As the ball strikes the outstretched hands the arms and body give with the impact and the trunk inclines forward.



2. *Catching a forward pass*—If a forward pass is to be caught by a receiver who has turned about and is squarely facing the passer, the principles of catching a large ball thrown above or below the waist should generally apply (see pages 69-70).

   In most instances, however, the forward pass in football is made to a receiver moving away from the passer. Since this is the usual case the passer attempts to throw the ball so that the receiver while on the run, can catch it about chest high without breaking his stride. This usually necessitates the receiver having to turn almost sideways with the passer as the catch is made, and in some instances he may catch the ball over his shoulder. In the running catch the receiver must time himself so that his hands slightly cupped and with fingers spread reach for the catch at precisely the right moment.

   If the catch is made from the left side or over the left shoulder the receiver extends both hands so that they are in line with the flight of the ball. The elbows are well bent and the fingers of both hands are spread and pointing upward. The right hand is placed slightly above and in advance of the left, and the palm of this hand is turned so that it faces in the direction of the oncoming ball. The left hand is turned so that the palm faces toward the receiver and slightly toward the ball. In this position the hands form a pocket in which the ball is caught. As the ball lands in the outstretched hands, the arms give with the ball which is brought in toward the body.

NOTE: Although a football should be caught in both hands some children because of the size of their hands will find this difficult to do. In such situations the ball should be trapped against the body as described in the arm catch (see page 69).

STRIKING OR BATTING

The successful conduct of a number of active games played by children depends to a large extent upon the ability of the players to strike or bat a ball; and it is only when children develop a reasonable degree of proficiency in these skills that most satisfactory results are achieved from participation in games involving the use of such skills.

1. *Striking a small rubber ball with the hand*—Certain types of games for example, "hand tennis", require skill in hitting a small rubber ball with the open hand. In activities of this sort the ability to handle the body, change direction, and move about quickly is of great importance. Hence, the player must assume a stance with the feet comfortably spread, knees slightly bent and the weight equally distributed on the balls of both feet. In this position the body weight leans slightly forward.

   Either hand may be used to strike the ball. The hitting hand is slightly cupped. Fingers are held close together, thumb against the side of the hand, and the arm swinging freely from the shoulder is moderately bent at the elbow. The wrist should be flexible at all times since wrist action is highly important in propelling the ball forward.

   The ball is batted by a strong forward swing of the arm, the cupped hand striking the ball. As the ball is hit a quick forward flick of the wrist provides further impetus to the ball.

2. *Batting a large ball with the hand*—Certain baseball type games of low organization are played with the batter hitting a volley ball or rubber playground ball from his own hand. In activities of this sort the batter stands on the right side of home plate with feet comfortably spread a short distance apart, and parallel to each other. The weight is equally distributed on the balls of both feet and the left side of the batter is toward the playing field. The left arm is bent at the elbow and the ball is held well out in front of the body in the palm of the left hand.

   From this position the ball is tossed a short distance into the air by the left hand and while in the air is batted forward by the right fist or heel of hand. As the ball is tossed into the air the body weight is transferred to the right foot, the left foot is raised slightly off the ground and the right hand is well back. As the right hand is brought forward to bat the ball a step in the direction of the playing field is taken with the left foot and the weight is transferred to this foot as the ball is hit. In batting the ball the player swings his right arm vigorously forward in a plane parallel with the ground.

3. *Serving a volleyball*—Since the underhand serve is the easiest and most natural way in which to serve a volleyball, only that type serve is considered here.

   The player stands back of the serving line, and either faces the net or turns his body so that his left side is toward the net. The feet are comfortably spread, the left foot being closest to the net. Both knees are slightly bent and the body weight is balanced equally on both feet. The ball is held out in front of the body on the palm of the left hand. The right arm is swung back and at the same time the weight is shifted to the right foot. From this position the right arm is swung forward "pendulum fashion" and the ball is hit off the left hand just below its center with the palm and heel of the right hand. As the right arm swings forward the weight shifts to the left foot, the hips are raised and the back is slightly arched all of which provides power to the serve. After the ball is hit the right arm continues forward and upward in the follow-through.

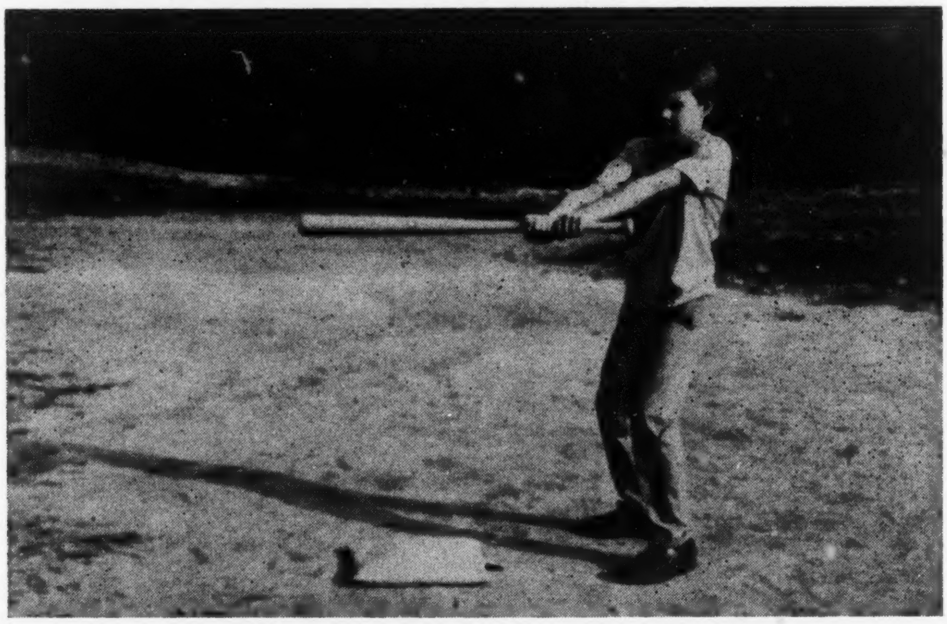
4. *Batting a baseball-softball*—Effective hitting in baseball requires a high degree of coordination between the feet, legs, hands, arms, shoulders, head and eyes. It is a matter of good timing in which the swing of the bat is synchronized with the speed of the approaching ball. To insure proper timing the batter should use a bat that he can control with ease—one that is not too long or too heavy.

   The grip on the bat is important. This is taken by placing the left hand close to the end of the bat and the right hand just above it. Some may wish to move both hands up on the bat in order to better control the swing. The hands should grip the bat firmly but the wrists should be loose in order to provide a "whipping" action as the hit is made. To lessen the possibility of breaking the bat, the trademark should be held up or down.

In taking his stance the batter stands on the right side of the plate in such a position as will enable him to reach balls thrown across any part of the plate with the hitting area of his bat. Knees are slightly bent and his left side is toward the pitcher. The feet are comfortably spread and the body weight is on the balls of both feet, most of the weight being borne by the right foot. The right foot is placed at an approximate right angle to an imaginary line drawn from home plate to the pitcher's mound, and the left foot is turned so that the toes point slightly toward the pitcher. The right arm with the elbow well bent is held so that the elbow is fairly close to the right side of the body; and the left arm, raised well out front of the body is bent so that the upper arm and forearm form about a 90 degree angle, the forearm being parallel with the ground. In this position the bat is held a few inches off the right shoulder and well back. The batter's head is turned toward the pitcher and always held level. His eyes follow the ball throughout its flight and he

should swing only at those balls thrown so that they cross home plate between the batter's knees and shoulders.

As the hitting action starts the batter takes a step straight toward the pitcher with the left foot transferring the weight to this foot as the swing is made. The step with the left foot is about 16 inches or less and is taken in order to bring the body weight into the swing. The right leg at the start of the swing is extended with only a slight bend at the knee. As the swing is made, the trunk rotates to the left. The bat is brought forward, parallel with the ground, and should strike the ball above and slightly in front of the plate. Just before the bat strikes the ball the grip tightens and the wrists give a vigorous "whipping" action. As the ball is hit the bat continues its motion in a horizontal plane, the wrists turning to permit the follow-through.



At the completion of the swing the right foot with only the toes touching the ground is turned so that the toes point toward the pitcher. The left foot firmly on the ground also points in the general direction of the pitcher and the swing of the bat ends with the bat far beyond the left side of the body.

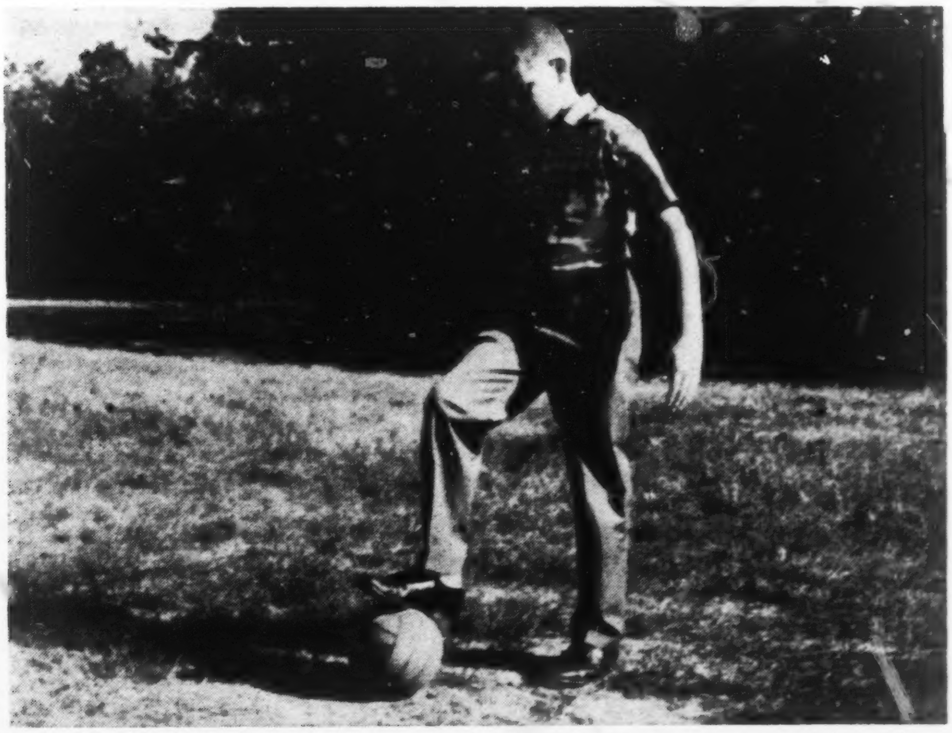
Trapping a Soccer Ball

The purpose of trapping a pass or loose ball is to enable the player to get control of the ball by stopping it, or by blocking it so as to change its direction in anticipation of a kick or pass to another teammate. The ability to trap a ball and pass a ball *with either foot* is essential to successful participation in soccer or soccer type games. It should be noted that in all cases where a leg trap is used the trapping leg is completely relaxed and off the ground.

In preparing to trap a ball the player must first move himself into proper position keeping his eyes constantly on the flight of the ball.

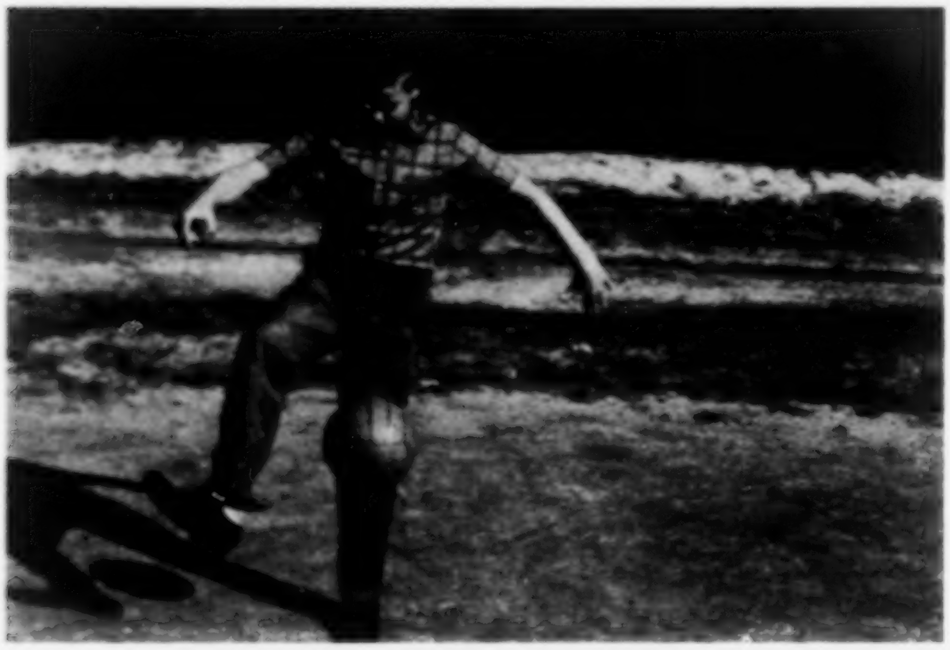
1. *The knee trap*—In the knee trap the player after moving his body in line with the flight of the ball stands relaxed with feet together, knees slightly bent, and body inclined slightly forward. As the ball rolls to the feet of the player his knees bend and he closes down on the ball, trapping it between his knees or knees and the ground.
2. *The foot trap with the sole of the foot*—This type of trap can be made on a rolling or bouncing ball. In either case, one foot is raised approximately eight inches off the ground, toe pointing upward and heel downward so that a "V" is made between the sole of the trapping foot and the ground into which the ball is permitted to roll.

If the ball to be trapped is rolling along the ground, the player stands facing the ball with one foot raised as described above and with the knee of the non-supporting leg slightly bent. As the ball comes to the player it is trapped by placing the sole of the foot on top and slightly to the rear of the ball at the same time extending the knee of this non-supporting leg.



Should the ball be bouncing it is trapped by placing the sole of the foot on top of the ball just as the ball starts its bounce.

3. *The foot trap with the side of the foot.*–In trapping a rolling ball with the side of the foot the player raises the foot slightly off the ground with the inside of the foot toward the ball. The raised leg should be relaxed and as the ball strikes the foot, the foot gives slightly, deflecting the ball in the desired direction. More advanced players have mastered the skill of trapping with both the inside and outside of each foot in order to gain advantage of both trapping and deflection.
4. *The relaxed leg trap*–In trapping a ball with a relaxed leg, the knee of the trapping leg is bent at a near right angle and



the foot is raised well off the ground. The player turns sideways so that the inside of the raised leg is toward the ball and traps (stops) the ball with the soft part of the leg (calf or thigh).

5. *The stomach or body trap*—The player stands facing the on-

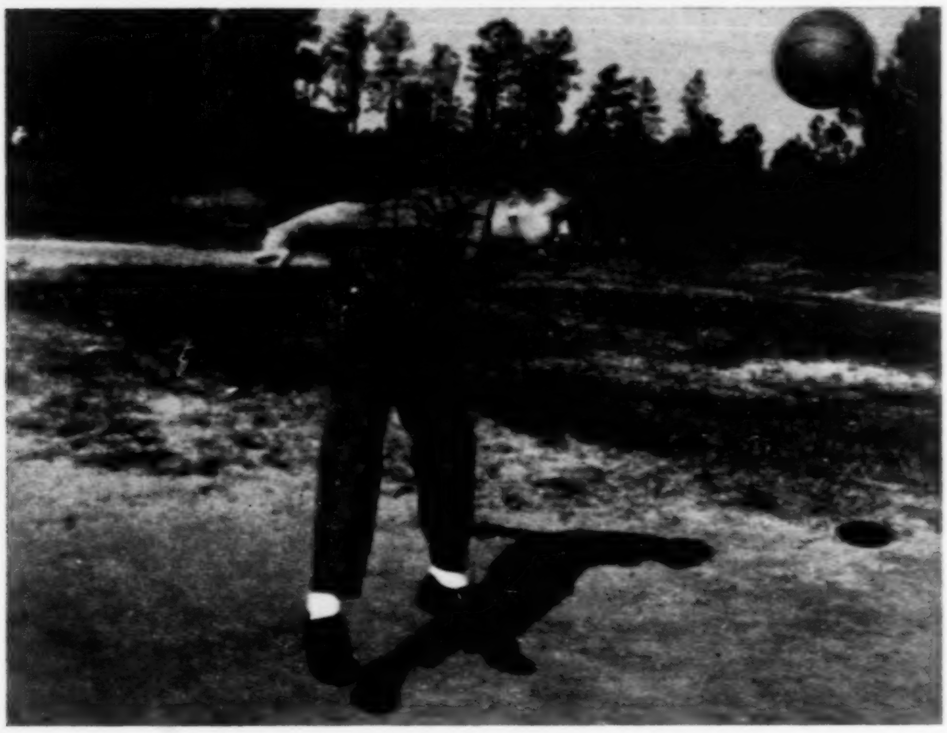
coming ball and as the ball strikes his stomach he completely relaxes his body, bending at the waist so that his upper body "bends" over the ball. Arms extended sideways away from the body, knees are flexed, and the player rises on his toes.

HEADING A SOCCER BALL

One of the fastest ways of clearing or returning a ball is by heading it, and the direction taken by the ball when it is headed is largely determined by where the head makes contact with the ball. Only high balls with relativey little force behind them should be headed since there is an element of danger associated with an attempt to head a ball coming in below the level of the chin. In heading a ball forward or to the side, the ball is actually struck or butted usually with the top of the forehead at about the hairline, or with the side of the head contacting the ball, the head and body following through after contact in the intended direction of the ball. On the instant of contact the neck muscles are tense.

1. *Heading the ball forward*—The player keeping his eyes constantly on its flight faces in the direction of the on-coming ball and times himself so that his head meets the ball at the proper instant. The player may head the ball with one or both feet in contact with the ground or may jump to meet the ball. In jumping the player times himself so that his head contacts the ball as high in the air as possible, both feet at the time of contact being completely off the ground. The take-off into the air is made from one foot and the ball is hit with the top of the forehead and propelled the greatest distance forward when the head is first brought back, then thrust vigorously forward and into the ball by action of the neck muscles. The entire body is in reality thrown into the ball. Momentum and drive are obtained by a vigorous push from the take-off foot and a rapid extension of the leg, the head and body following through in the intended direction of the ball.

2. *Heading the ball sideward*—The player faces in the direction of the oncoming ball and heads the ball sideward using the technique described above for heading the ball forward, except that in this case the ball is struck with the side of the forehead or side of the head. Prior to making contact the



head is brought to one side before being vigorously thrust back against the ball. As contact is made the muscles of the neck are tensed and the head continues its follow-through, ending near the shoulder closest to the new direction of the ball.

DRIBBLING A SOCCER BALL

Dribbling is used to advance the ball under control. It is also employed to control the ball and evade an opponent coming from an opposite direction, particularly when a teammate is not clear for a pass; and it may be used to keep one's body between the ball and an opponent.

In dribbling, the ball is moved along the ground directly ahead of the player's feet by gently tapping or pushing the ball usually with alternate feet. The player's body is inclined forward so that his head is over the ball as it is tapped and his arms swing freely by his sides. At no time should the ball be tapped over a foot ahead of the player in order to insure proper control.

The dribble can be made with the inside of the foot at the instep or by using the outside of the foot. If the outside of the foot is used the foot is turned so that the toes point downward and slightly inward, enabling the player to tap the ball with the outside of the foot; the toes and forward part of the foot contacting the ball.

KICKING A FOOTBALL

1. *The punt*—One of the most important factors in punting is the ability of the kicker to maintain good body balance throughout the entire procedure. Good coordination and timing are also highly important. The kicker's eyes should be focused on the ball until it is actually punted, and the player should never stand "flat-footed" while waiting to receive the ball preparatory to making the kick.

   Although there are several generally accepted methods of punting the two most commonly used are the "step and one-half kick" or the "step-back" method.

   In the "step and one-half kick" the kicker stands relaxed with feet comfortably spread and parallel to each other, and with the kicking foot slightly in advance. Knees and ankles are slightly flexed. The trunk inclines slightly forward, and the player extends his arms in the direction of the ball. Fingers are relaxed and comfortably spread in readiness to receive the snap back from center. At the instant the ball is caught the right foot steps forward one-half step, followed by a natural full stride step with the left foot from which the punt is made.

   In the "step-back" method the kicker stands relaxed as described above except that in this case the left foot is slightly in advance and most of the body weight rests on this foot. As the ball is caught the kicker steps back a very short distance with his left foot. He then drives forward off the left foot taking a short step (about one foot) with the right foot, followed by a full stride with the left foot from which the kick is made.

   Just as there are several variations of footwork in punting so too there are numerous ways of holding the ball preparatory to making the punt. The most commonly used methods are those in which the kicker places his right hand underneath the ball toward the near end while his left hand rests against the left side of the ball; or he may place both hands on the sides of the ball opposite each other. In either case fingers are comfortably spread and the ball is held so that the forward end points slightly to the left and downward.

Regardless of the footwork or method of holding the ball the general mechanics of good punting would apply to any situation.

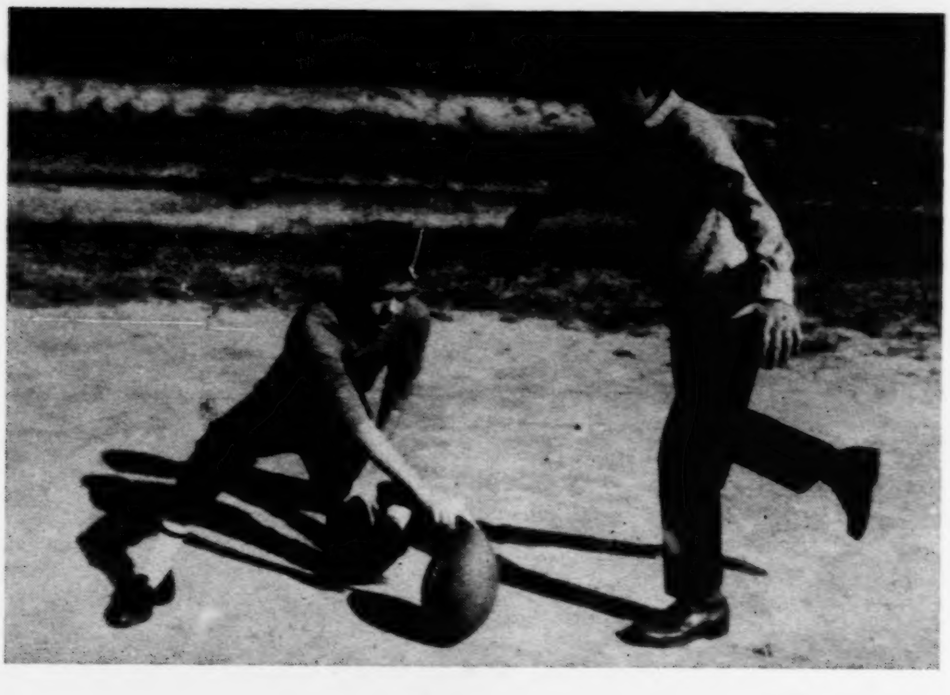
The snap-back of the ball should be directed toward the chest of the kicker so that he can catch the ball at chest height. At the instant the catch is made the kicker, without hesitating, starts his forward steps. While the steps are being taken the ball is adjusted in the hands and at the same time the arms are extended so that the ball is held about waist high, well out in front of the right hip and above the kicking foot. The ball is released as the right foot is brought forward and upward to meet the ball at about knee height.

In releasing the ball it is important that the hand or hands, as the case may be, virtually guide the ball down near the

foot so that the ball drops slightly forward and evenly balanced for but a short distance before it is kicked.

As the right leg starts its "pendulum-like" swing to meet the ball the right hip and knee are flexed and as the leg is raised for the kick the lower leg is snapped vigorously upward, the foot striking the ball with the leg fully extended from the hip. At the moment of impact the leg is held rigid, toes are extended, and the knee and ankle are locked. The ball is actually "clubbed" with the outside part of the instep and the kick should be directed straight through the ball so as to avoid a glancing or side arc action which results in a poor punt. Following the impact the right leg continues its upward follow-through with toes pointed. The arms are thrust upward and sideward and the kicker rises on the toes of the left foot which remains in contact with the ground.

2. *The place kick*—The place kick is made by kicking the ball from a designated spot in the ground. The ball is placed so that its long axis is in a vertical position, the ball being held in this position by a teammate or by the use of a tee. The player holding the ball places his left knee on the ground to the right of the spot marked for the kick so that he will be



out of the path of the kicker when the kick is made. In taking his position the player who is to hold the ball kneels on his left knee close to the spot from which the kick is to be made. The right leg is extended toward the snapper back and both arms reach in the direction of the ball. As the ball is received from the center it is quickly adjusted and placed on the kicking spot, being held by firmly placing one or more fingers of the right hand on the upper end of the ball.

Prior to the snapback from center the kicker takes his position a short distance behind the spot from which the kick is to be made. He stands relaxed with feet moderately spread and in line, or with the right or kicking foot slightly forward. Knees and ankles are slightly flexed, arms hang freely by the sides, and the body is inclined slightly forward with the body weight resting on the balls of the feet. In this position the toe of the kicking foot should point in an imaginary line directly through the spot marked on the ground and the center part of the crossbar on the goal posts so that the kick may be made with the greatest accuracy.

The kicker must concentrate on the ball until after it has been kicked, and the number of steps he takes to kick the ball will depend largely on the distance required. The commonly used methods of place kicking are the "step and one-half kick" (see page 82) and the "one step" in which the kicker merely steps forward with the left foot and kicks.

In making the kick the player advances toward the ball placing his left foot a few inches behind and to the left of the ball. The right foot starts its swing forward with knee bent and ankle locked so that the foot is at a ninety degree angle to the lower leg. As the kick is made the lower leg is snapped forward, the knee being straight as the toe contacts the ball just below the midpoint of its vertical axis. Following the impact the kicking foot continues its follow-through motion in the direct line of the kick.

KICKING A SOCCER BALL

The skill involved in kicking a soccer ball can be directly applied to kicking a rubber playground ball or similar type ball. If the player makes a running approach for the kick, he must coordinate his movements and time the speed of his run so that his position, when the kick is made, will enable him to properly kick or pass the ball to a teammate. In every case it is imperative that the kicker concentrate his attention on the ball until after the kick is made.

1. *The instep kick*—This is one of the most useful of all soccer kicks. With only slight modification the instep kick may be used to kick a ball, under various circumstances, in many directions. The instep kick, generally employed for distance kicking, is *usually made when the ball is standing still or bouncing along the ground*. It may also be used to good advantage in kicking a ball while it is in the air. (See item 2 which follows.)

   The leg action is similar to that of the place kick in football except that the ball is kicked with the instep rather than the toes of the foot. If, however, the player is making a running approach for the kick his right hip is extended as the kick is started; and his knee is well bent permitting the kicking foot to be carried well back for added force. As a general rule the kicker, if making a running approach, starts his kick by taking a short leap off the right foot landing on

the left foot which is planted firmly beside the ball so that the player's head is over the ball as the right leg swings forward for the kick. As the right leg is brought forward the knee straightens, and the toes of the kicking foot are extended and pointed downward thus enabling the top of the instep to properly contact the ball. The greatest power in the kick is generated through a vigorous knee action as in the case of the place kick in football.

Following the impact the leg continues its follow-through with the toes fully extended, and the weight being thrown into the ball to add greater impetus to the kick causes the player's body to be carried forward.

2. *The volley kick*—The volley kick is difficult to properly execute and younger children should not be expected to perfectly master this skill. The kick is *made while the ball is in the air either before or after it bounces.* It is a very useful kick not only because it is a time saver but because of the force behind it when *the instep is used in kicking.* Either the instep or knee may be used to volley the ball depending on the position of the player with respect to the ball. Whenever possible however, the player should maneuver himself into position so that the instep may be used to make the kick.

   When the kick is to be made with the instep, before the ball strikes the ground, the kicker must be close to the ball. The right or kicking leg, which has been carried well back, is swung forward from the hip to meet the ball. As the leg swings forward the knee well bent is actually brought over the ball and the ball is met with the instep when it has descended to within a few inches of the ground. Although the leg is swung from the hip at the start of the kicking action the power comes from the vigorous knee action in the kick and the follow-through of the leg and body weight. Good judgment and timing are necessary in order to properly execute this type of kick.

   Should the ball strike the ground and bounce before the play can be made, the kicker must time himself so that his instep meets the ball after it has reached the height of its bounce and is descending.

If the kick is to be kept low and the greatest kicking force obtained it must be kicked in the air near the ground. When the instep meets the ball high, the ball tends to veer from the intended direction of the kick and considerable force is lost.

If the ball is coming in too high and the player cannot make proper adjustment, for the volley kick, the bent knee may be used to volley the ball. The knee volley should be used only when absolutely necessary since it lacks force and limits control of the direction of the volley.

3. *The half-volley kick*—The half-volley kick made while the player is running. The ball is met by the instep just as it strikes the ground and starts its rise from the bounce.

4. *Kicking with the outside of foot*—The outside of the foot may be used to drive a long ball, or to pass the ball between players who are on the run. The leg action is similar to that of the instep kick except that as the kicking action starts the right or kicking leg is rotated slightly inward. As the foot meets the ball the ankle is extended, toes are turned inward and downward, and the ball is met just to the left of its center axis by the toes and outside forward part of the foot at about the location of the little toe. As the foot contacts the ball the ankle is held firm and following the impact the leg continues its follow-through.

5. *Kicking with the inside of foot*—The inside of the foot is used for short kicks or passes which are usually made along the ground. This a relatively easy skill to master since it involves merely a pushing action if the pass is for a short distance.

   The leg is swung from the hip diagonally forward and across the body in the intended direction of the pass. The knee is slightly bent as the leg swings into the ball which is met by the inside part of the foot just forward of the ankle. As the kick is made the upper body is almost directly over the ball and following the impact the leg continues it follow-through.

6. *The heel kick*—The heel kick is used to pass the ball backward, or to prevent the ball from being out of bounds. It is made by swinging the leg forward over the ball and then

vigorously backward striking the ball with the heel at its center or midpoint. The leg is swung backward from the hip. The knee is bent and at the time of impact the ankle is extended and held firm.

7. *The toe kick*—The leg action is similar to that of the instep or place kick and the actual kick may be preceded by a few running steps. In the toe kick the kick is made straight through the ball with the toes contacting the ball just below its center so that it will rise in flight.
8. *The punt*—The punt is one of many skills required of goal keepers and is generally used when the goal keeper does not perceive a teammate open to pass to by throwing the ball. The action involved in punting a soccer ball is the same as that of the volley kick using the instep (see pages 87-88).

VOLLEYING A SOCCER BALL

Volleying involves kicking or otherwise contacting the ball with the head, shoulder, knee, thigh, hip, chest or inside of foot before the ball strikes the ground. The part of the body used in volleying will depend on the relative position of the player to the ball. In general, whenever the knee, thigh, shoulder or hip are used in volleying the player springs toward the ball in making contact since the spring helps provide additional force.

MISCELLANEOUS SKILLS

The ever-popular chasing—fleeing games, most sports activities, and every day happenings in the lives of children call for ability to evade, stop and start, change direction, hold one's balance and the like, with the body under good control at all times. Described below are the techniques of many of these skills.

EVADING

There are two important tactics in evading. One is to make the opponent over-run the person being chased; that is to change one's direction speedily so that the person following, with his momentum taking him in the original direction, will run past the point where direction was changed. The other tactic is to feint; that is, by a quick movement of the eyes, head, upper body and arms make the opponent think one is going in a certain direction while actually moving in a different direction. The chaser will often respond by moving in the direction of the feint, and before he has time to recover the person being chased will be several steps away.

Starting From a Stationary Position

When preparing to move in any direction from a standstill position the person should be alert to whatever action may be taking place about him. The body weight rests mainly on the balls of the feet spread a comfortable distance apart. Knees are slightly bent, body leaning slightly forward, and the head is held up so as to enable the person to observe conditions. The arms are bent and relaxed, and the body in good balance is keyed for action. As the movement is started the person turns on the ball of one or both feet, depending on the situation and the degree of turn, so that he faces the desired direction. A short step is immediately taken in the new direction followed at once by ordinary running steps.

Changing Direction While Running

In changing direction to the left or right while on the run the person turns in the desired direction on the ball of the left foot if turning left, or right foot if turning right. The opposite foot moves forward, is planted firmly and is turned slightly in the desired direction. The body weight is taken on this forward foot from which a "push-off" is given in the new direction, followed by a step with the foot on the side to which the body is turned. The turn is followed immediately with ordinary running steps.

To turn backward while on the run the child must come to a quick "running-stride stop" (see below) turn half way around to the right if left foot is forward or vice versa, and then take the first step with the foot which is now back; this will be the left foot if he has turned right or right foot if he has turned to the left.

Whenever a change of direction is made the body is kept slightly crouched and in good control. When turning left the left shoulder is lowered and the body is bent from the waist slightly to the left. The opposite action takes place when turning to the right.

Pivoting

From a stationary position a person may pivot (whirl the body) in any direction he desires. He pivots (turns) on the ball of one foot, and swings the other foot around in front of or behind him, depending upon whether he does a *forward* or *backward pivot*, until the toes of both feet point to the general direction he wishes to face. The heel of the pivot foot should be off the floor. Knees should be bent moderately and body inclined forward as the pivot is made. The head is up so as to enable the person to determine the next move.

Stopping

1. *The jump stop*—Like the running broad jump the player takes off from one foot, but in this case he travels only a short distance and the body is raised so that feet are only a slight distance off the floor. He lands on both feet, planting them squarely on the floor and in a relatively parallel position, toes pointing somewhat straight ahead. The knees are bent to take the shock, and the weight is distributed equally on both feet.
2. *The running-stride stop*—As the name implies, this kind of stopping is done just as a running stride is completed—one leg extended forward, the other backward. If for example the stop is made with the left foot forward; the left foot is planted firmly on the floor toes pointing in a forward direction. The right knee is bent deeply and the body weight is thrust backward to conteract momentum. The trunk is straightened from the hips and the hips are pushed forward and upward to give a slight backward lean to the body.

Balancing

1. *Standing on both feet*—Balancing the body while standing on both feet necessitates proper alignment of the body segments (head, neck, chest, abdomen) so that the skeletal system largely bears the body weight and there is little strain on the muscular system. This requires adjustment of the body weight so that it is evenly distributed on both feet. When the body is properly balanced in the erect position the hips are turned slightly forward and the knees are held in a relaxed position. Good muscle tone, muscular strength, and good coordination are necessary for the maintenance of good body balance, since the body is held erect and balanced chiefly by action of the muscles of the trunk, waist and lower extremities.

2. *Standing on one foot.*—Standing on one foot tends to cause a relatively unstable balance. Compensation must be made by shifting the body weight so that it is directly over the supporting foot and evenly distributed on that foot. Increased tension of several trunk muscles takes place in order to hold the trunk firm and immovable. There is likewise increased tension of the muscles of the supporting leg. The position of the head has much to do with holding one's balance. When the head is held erect balance is more easily maintained. Whereas if the head is permitted to fall forward or backward the body tends to move in the same direction. In holding the balance on one leg the arms if extended sideways may be used to good advantage.

PART IV

Physical Education Activities

CLASSIFICATION OF ACTIVITIES AND SPECIFIC SUGGESTIONS FOR TEACHING

Before attempting to plan the physical education program, it is essential that the teacher have a general knowledge of the various types of activities which comprise the well-balanced offering. It is also highly important that a basic understanding be developed relative to the contributions each component part of the program makes to the growth and development of children. After devoting time and careful thought to this matter, it is incumbent upon the teacher to skillfully plan, present and direct to the best of her ability, those physical education activities considered appropriate for her group.

Suggested below are certain considerations relating to the types and manner of presenting activities with which the teacher will want to familiarize herself before endeavoring to instruct her group in physical education.

RHYTHMS

Rhythmical activities are an essential part of physical education. Through participation in such activites, boys and girls develop a sense of rhythm, an appreciation of movement and music, poise, good posture, and a well coordinated body. They find a release for their imagination, learn to express thoughts and feelings through movement, and learn to perform rhythmically to music such movements as the walk, run, hop, skip, slide, gallop, leap, jump, polka, schottische, and waltz. The teacher has an opportunity through rhythmical activities to help boys and girls better adjust to the period of self-consciousness and awkwardness, and to more easily take their place in the social life of the school, the home, and the community.

Fundamental movements, creative rhythms, singing games, folk dances, and social dancing should be a part of the rhythm offering.

Specific Teaching Suggestions

1. Plan the activities with an understanding of the skills and learnings to be accomplished. Remember the fundamental

movements are basic in the program of rhythmical activities.

2. Have the children learn the rhythm patterns by listening to music or other accompaniment, by clapping or by talking out the activity before executing the movements.
3. Accompany descriptions and explanations with demonstrations which facilitate learning.
4. Encourage creative responses whenever and wherever possible. Use set formations such as circles or lines only when they are needed in the structure of the dance.
5. In teaching a singing game or folk dance, have the children learn the name of the activity, its national origin, the music to be used, and any special steps which occur.
6. Teach all steps except extremely simple ones in slow tempo at first. As soon as one step is learned combine it with other steps previously learned. Children should be familiar with steps such as the waltz, polka, and schottische before they are presented in a dance.
7. Correlate folk dances with other subject matter fields.
8. Stress learning the dance well enough to enjoy participation but do not kill the children's interest by trying to perfect every detail.
9. Make an attempt to have some kind of rhythmic instruction, even though a piano or record player is not available.

GAMES

"Games are social situations in which the participants either individually or as members of a team try, through skill and chance, to reach an objective. In most games they are opposing participants who, in trying to reach their own objectives, also try to keep the others from reaching theirs." [1]

In games, boys and girls develop such skills as running, dodging, jumping, skipping, throwing, catching, kicking, batting, and the like. They learn the importance and need of cooperative teamwork in order to achieve desired objectives. Under good leadership and direction, many responses called for in games afford an excellent means of emotional and social development. Teachers, in helping boys and girls to adhere to the rules and instructions of the games, may guide them in acquiring desirable standards of conduct.

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[1] *Physical Education In the School Child's Day*, Federal Security Agency, Office of Education, Bulletin 1950, No. 14, Washington, D. C., page 12.

All teachers should periodically measure pupil progress in the development of skills (see Part III). This may be accompished through the use of objective tests such as those suggested at the end of each game section (see pages 136, 201, 253). A record of test scores should be kept and interpreted to pupils; and test results should be fully utilized to determine pupil progress, to discover individual needs, and to motivate pupils into a desire for more skillful performance.

Specific Teaching Suggestions

1. Understand the game thoroughly before attempting to teach it.
2. Make the description and explanation as brief, clear, and to the point as possible. In presenting certain games, time is conserved and better results are obtained when explanations are given before leaving the classroom.
3. Demonstrate or diagram when necessary.
4. Have the group in a formation which makes it possible for all to hear the explanation and watch the demonstration. Some games are best explained with children in playing formation used in the game.
5. When the group reports to the playing field, start activity promptly. Correct outstanding faults but let minor details go temporarily in order to get the same under way. Avoid stopping the game too frequently to make corrections.
6. Use a whistle only when necessary and demand instant attention.
7. Be sure all children who are able to do so take an active part. Do not allow the stronger and more skilled players to monopolize a game.
8. Keep as many children active as conditions allow. This may necessitate one or more of the following:

   a. Varying the size of the playing space and/or modifying the rules.
   b. Using a smaller number of players on each team than regulations call for.
   c. Increasing the number of runners, chasers, or balls. (In certain games the use of two balls will increase participation.)
   d. Using more than one circle to increase participation when playing a circle type game with a large group.
9. Encourage pupil leadership. Use squad leaders whenever desirable. Children may be referees, captains, scorekeepers, etc. They may be responsible for equipment used.
10. Change the game frequently for primary children and for others when interest wanes.
11. When playing a running game, use a line as a stopping or turning place. Do *not* use a wall, fence, or other such obstacle.

CREATIVE ACTIVITIES

Creative activities are of particular value in kindergarten and the primary grades since they provide opportunities for both creative expression and exercise. All such activities should involve *big* and *vigorous* movements of various muscle groups. Creative activities should be natural, spontaneous, and related to the interests of children. In addition to the creative activities included in the section on Rhythms, children enjoy "acting out" stories (story plays) or activities heard, read about or experienced.

Specific Teaching Suggestions

1. In guiding children into creative activities, make the explanation simple and concise. Be sure the subject matter is of interest to the children, and told in words that can be converted into action.
2. Encourage the children to express their feelings in *their own* dramatic way in a spirit of play and freedom.
3. Insist on the action being somewhat exaggerated and vigorous.

4. In creative activities provide for alternate use of the various parts of the body.

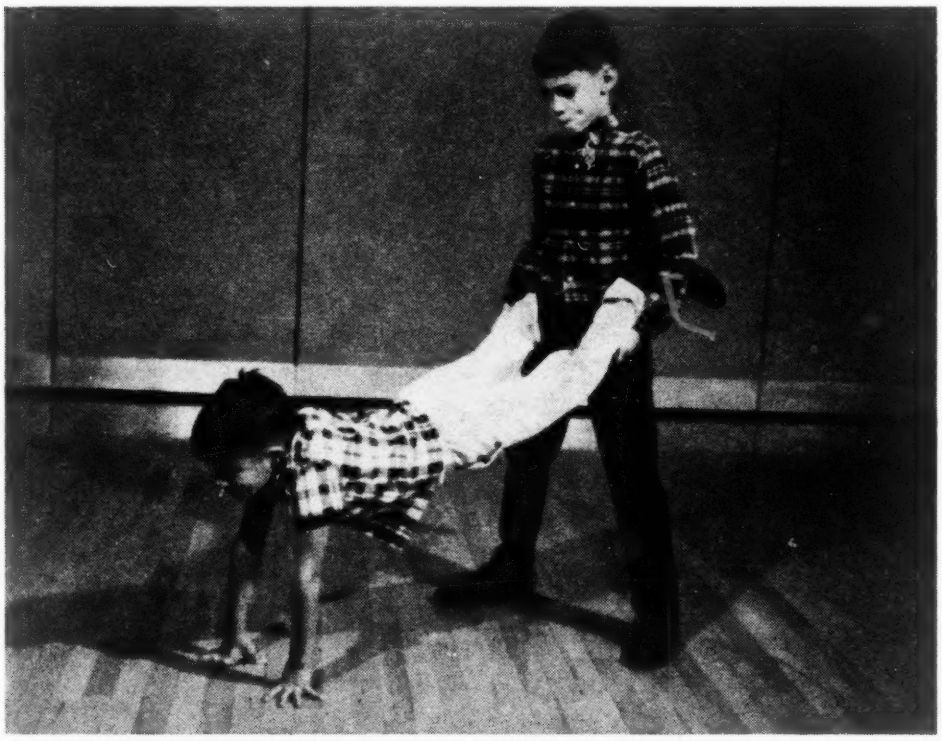
STUNTS

Stunts include individual and dual activities as well as combatives, tumbling, and pyramid building. Through participation in these activities, each child, regardless of size can develop some degree of agility, coordination, balance, timing, endurance and strength, especially of the arms, shoulders and upper trunk. Stunts and tumbling call into play muscles often unused in other activities. They aid in buiding courage, self-confidence and determination. They require little or no special equipment, and large groups may be taught at one time. Many of these activities can be taught without mats, and especially out-of-doors, provided there is a good turf and the activities are closely supervised.

It should be noted that the ability to execute a stunt in the prescribed manner does in itself constitute a test of skill.

Specific Teaching Suggestions

1. Know self-testing activity to be taught and be conscious of safety elements involved.



2. Carefully explain each activity and conduct a step by step demonstration before asking pupils to try it. (A skilled pupil may be used to demonstrate.)
3. Use squad organization with leaders working with their respective groups. Place squads so as to protect members of one squad from injury by other squads.
4. Warm up exercises should precede stunts, tumbling and pyramid building.
5. Make corrections to the group as a whole. Leaders, taught ahead of time, may help members of their respective squads.
6. Guard against any possible injury when teaching stunts, tumbling, and pyramid building. Safeguard the pupils by use of mats or soft grassy plots or prepared jumping pits free from obstructions and provide a "spotter" (safety man) to protect each member of the group as they perform.

RELAYS

Relays are varied forms of competitive team activities especially emphasizing the element of time. They provide a form of game that may be conducted in a small area and still offer activity for many children. Relays also afford an excellent means of practicing various ball handling and other types of skills associated with physical activity.

Specific Teaching Suggestions

1. See teaching suggestions given for games.
2. Mark all starting lines, and turning points clearly.
3. Have teams equal in number. (If one team is short a player, have first player of that team perform twice.)
4. Have all players understand the following:
    a. Method of touching off next runner; always return to the *right.*
    b. How objects are to be handled and how they are to be placed.
    c. Position of participants and where each is to go after he has performed.
    d. All fouls and penalties.
    e. Method of ending relay.

CONDITIONING EXERCISES

This is a broad term which is used here to include calisthenics, various form of gymnastics, ranger activities (circle formation with a follow-the-leader method of giving exercises from the center), combative stunts (where couples work against each other), and the like.

The main purpose of conditioning exercises is to build muscular strength and organic fitness. Emphasis is placed on the daily program whether outdoors or inside the classroom and exactness of performance. The amount of exercise taken should place a real demand on the circulatory, respiratory, and heart regulatory mechanisms. To develop strength and endurance, muscles must be used vigorously and regularly. The exercises should be adapted to the needs and physical capacity of the group and should be gradually increased in intensity by increasing the number of times given as pupils show improvement in ability, and as they progress from grade to grade. (See † footnote, page 13.)

Specific Teaching Suggestions

1. Give combination type calisthenic exercises in which several large muscle groups (arm and shoulder; trunk and leg; or combination of both) are activated during a given exercise.

2. Use squad organization (see page 16 single file formation). One or more squad leaders may be in front of the group as leaders.

3. Develop a set of exercises (see pages 271-274 for suggestive exercises) to be used regularly for a definite period of time.

4. Explain the purpose and value of the exercises.

5. Two desirable methods for conducting calisthenics are by *Numbers* and to *Rhythm*.

   a. Number Method

   After explaining and demonstrating the exercise, the instructor commands, "By the Numbers" and after a brief pause commands, "One". On this signal the class takes the first position. The instructor then commands "Two". The class then takes the second position. Continues counting in this manner until four counts have been reached. To stop the exercise the instructor commands "Class Halt, One, Two."

   b. Rhythm Method

   When the class becomes familiar with an exercise, they may wish to perform the activity to rhythm. The instructor should then start the exercise by commanding, "To Rhythm, Ready, *Begin*" and continue to count. "One, Two, Three, Four" until the entire class is in unison after which counting should cease. To stop the exercise the instructor commands, "Class, Halt, One, Two."

   (Note: In schools where no indoor facilities for physical education exist other than classrooms, it is desirable to select exercises which do not require pupils to be placed on the floor.)

6. Require that children learn and execute exercises properly.

7. Move among pupils as they execute the activity making suggestions and corrections.
8. Emphasize vigorous action.

ACTIVITIES FOR THE KINDERGARTEN AND PRIMARY GRADES

RHYTHMS

Boys and girls in the kindergarten and primary grades are active, energetic and very responsive to rhythmic sounds. They like to develop a good "sense of rhythm" (an awareness to rhythm), to learn to move in many ways, to develop a well co-ordinated body, and to develop an appreciation of movement and music. These needs may be met through a rhythm program which provides the fundamentals of movements, creative rhythms, singing games and folk dances.

Fundamentals of Movement

Fundamentals of movement include:

A. *Locomotor movements* which propel the body through space, such as: walking, running, leaping, hopping, jumping, skipping, sliding and galloping. (For a description of these skills see Part III.)

B. *Axial movements* (non-locomotor) with a to and fro action and a fixed base such as: swinging and swaying, bending and stretching, turning and twisting, rising and falling. (for a description of these skills see Part III.)

These fundamentals of movements are basic in all grades and are of particular importance at the primary level. They should be used as a foundation on which to build other skills. Children in the primary grades should be provided with opportunities to use these locomotor and axial movements with variations in direction, speed and intensity in different areas of space. As they progress they should begin to use these fundamental movements in making their own combination of steps and body movements. These fundamental movements (rhythms) learned in the primary grades are applied in definite and varied rhythmic patterns in free and creative rhythms, in singing games and in folk dances.

All teachers should understand such *rhythmic aspects of movement as meter, tempo, accent, and phrasing.*

1. Meter—(grouping of beats or units of time). Meters which are built on twos, such as 2/4, 4/4, 6/8, are easier for children than the triple meters, such as ¾. In teaching the fundamental rhythms, have children listen to the music and clap or tap the underlying beat before they move to the music.
2. Tempo—(rate of speed). Varies from very slow to extremely fast.
3. Accent—(emphasis upon a beat or part of a beat). First beat of a measure of meters given before is emphasized. Accent may be learned by clapping or tapping.
4. Phrasing—(a short musical thought). Usually a phrase in music is composed of 4 or 8 measures. All children should develop the skill of recognizing phrases in music. Having them listen to the music and clap at the end of a phrase will help develop this skill.

Certain *spatial aspects of movements* should be considered in teaching rhythms. Children should learn to change direction to move forward, back and to the side. They should learn to use different levels—by varying the body positions. For example, they may walk on tiptoes or in a crouched position with knees bent. As they progress rhythmically, they should use different floor patterns—a single or double circle, straight or diagonal lines, squares, triangles, figures of eight, and the like.

The imaginative teacher will provide an opportunity for children to hear and respond to many kinds of music. She will have them listen carefully to the music and then react through some simple response, such as clapping, or stepping the beat, accent, etc. After the children are familiar with the music, she leads them to respond with total body movement expressed through fundamental rhythms; then to express various phrases of the music, to move in various directions at various rates of speed, alone and in mass formation. As they advance, she will have them combine the fundamental rhythms to form certain patterns, such as: walking eight steps, then skipping eight skips, and the like.

The following are examples of how these aspects of movement may be used:

1. The fundamental locomotor movement

   Walking

   Walk like circus ponies (knees high; toes pointed)
   Meter: 4/4 time
   Accent: Accent first beat (might shake head like a pony on this beat)
   Tempo: Slow
   Formation: Single or double file like a circus parade.

   NOTE: The walk also may be used in imitating tin soldiers, brownies, ducks, giants, and on tiptoes, etc., bringing out other qualities of rhythm. The run, hop, and jump may be treated in the same manner.

2. *Swinging*

   Meter: ¾ time (may use "Swing Song")
   Accent: Accent first beat of ¾ time
   Tempo: Slow
   Formation:

   (a) Circle—swing arms in and out of circle
   (b) Open formation—swing from side to side like a pendulum
   (c) Swinging in two's forward and back imitative of pushing

a swing; balance forward on right foot; balance back on left foot.

Accompaniment for Rhythmical Activities

There are various means of accompaniment. *A piano,* when available, is one of the best, because it gives the teacher a wider scope for selection of music. The piano may be adapted to almost any form of rhythmical response. It is particularly effective in stimulating interpretive response, but it is also a natural accompaniment for fundamental rhythms, singing games and folk dances.

A phonograph will be of particular help to the teacher who is unable to play a piano or who does not have one to use. There are now available recordings of music only, and other recordings which give both teaching directions and music for fundamental rhythms, singing games and folk dances. (See Bibliography for a complete list of these records.)

Percussion instruments such as the tom-tom, drum, etc., or two short sticks, such as rulers when tapped together, may be used to set an underlying beat. *The tom-tom* is one of the best media *for accompanying fundamental rhythms.* There are other means of accompaniment which do not involve the use of a piano or phonograph. One of these is *singing the words* of an activity and another is *saying the words* of a rhyme.

"As has been pointed out, various types of accompaniment—percussion, keyboard, phonograph, vocal—are all usable and acceptable in children's rhythms. Each one has its advantages and limitations. The teacher of creative rhythms should never, however, be at a complete loss for accompaniment, even though she may have no instruments or sound, producing mechanisms with which to work. Rhythm may be guided through the simple media of hand clapping, foot tapping, striking an object or using the voice".[1]

Correlation of Rhythmical Activities

Rhythms, singing games and folk dances may be correlated with various subjects and activities. An excellent opportunity for correlating physical education with music is afforded in the music series used in the schools. The Teacher's manuals provide music and a suggested routine for fundamental rhythms and some specific singing games and folk dances.

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[1] Sehon and O'Brien, *Rhythms In Elementary Education,* A. S. Barnes & Company, 1951, Page 19.

A teacher may wish to consult the series below for rhythmic activities to supplement those in this guide.

Berg, Richard C. and others. *Music for Young Americans.* Chicago: American Book Co., 1966.

Boardman, Eunice and Landis, Beth. *Exploring Music.* New York: Holt, Rinehart and Winston, Inc., 1966.

Jaye, Mary Tinnin and Hilyard, Imogenes. *Making Music Your Own.* Morristown, New Jersey: Silver Burdett Co., 1966.

McCall, Adeline. *This is Music.* Boston: Allyn and Bacon, Inc., 1965.

Smith, Robert and Leonhard, Charles. *Discovering Music Together.* Chicago: Follett Educational Corporation, 1968.

Watters, Lorrain E. and others. *The Magic of Music.* Boston: Ginn and Co., 1965.

Wilson, Harry R. and others. *Growing with Music.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966.

Records for Fundamental and Creative Rhythms

The records listed below may provide accompaniment for simple rhythmic activities for children in the kindergarten and primary grades. The source of these is given in the list of records usable for the rhythm program (see Bibliography).

Childhood Rhythms[1]

Series I

Fundamental Rhythms	
Walk; Run; Skip I	Record 101
Jump, Gallop; Skip II; March	Record 102

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[1] The *Evans' Childhood Rhythm Record Series* presents a systematic progression of materials which may be used in the development of rhythmic skill and rhythmic response.

Animal and Toy Rhythms	
Ducks; Camels; Horses; Elephants	Record 103
Trains; Soldiers; Tops; Airplane	Record 104
Play and Character Rhythms	
Swings; Seesaws; Rowboats; Bicycles	Record 105
Fairies; Witches; Giants; Dwarfs	Record 106

Series II

Combination Rhythms	
Up and down; Round and round; Fast and slow	Record 201
Walk, walk, hop, hop, hop; Run, hop, hop, stop; Walk and skip	Record 202
Bouncing Ball and Jump Rope Rhythms	
Bounce and catch; Bounce, bounce, bounce and hold; Combination	Record 203
Jump in place; Fast jump; skip	Record 204
Interpretive Rhythms	
Elevators; Clocks; Jumping Jacks	Record 205
Step and point; Heel and toe; Walk and bow	Record 206

Rainbow Rhythms

Series I

Run; Skip; Hop
Walk; Airplane; Train
Balls; March; Jumping Jack

Cowboys; March; Giants and Fairies
The doll; The acorn; The jig
Happy Clap Dance; Indians; Polka Dot

Series II

1A Bunny Cotton-Tail; The Elephant; The Duck

1B Windmills; Boats; Ship

1C U.S.A. Victory March

2A Day and Night; The Butterfly; The Cotton Pickers

2B Swings; See-saw; Jump the rope

2C Rainbow Rhythms Band; Rainbow Lullaby

R.C.A. Victor Rhythmic Activities

Volume I-E-71

45-5000	A. Gnomes; Dwarfs	B. Fairies; Clowns
45-5001	A. Sparks; Etude Joyeuse Barcarolle	B. Valsette; Valse Serenade; Love's Dream after the Ball
45-5002	A. March in F Major Theme for Skipping; Flying Birds; Wheel Barrow Motive; Plain Skip; Tiptoe March	B. Skipping Theme; Running Horses; High Stepping Horses; Military March; Galloping Horses
45-5003	A. Gigue in A; Jaglied; Sicilienne	B. Ballet; Adagio

Volume II-E-72

45-5004	A. Soldiers' March; March	B. March; March
45-5005	A. Boating on the Lake; Skating; Walzer; March	B. LaBergeronnette; Waltz; L'Arabesque; Tarantelle
45-5006	A. Run, run, run; Jumping; Running Game; Air' de Ballet	B. Waltzes Nos. 1, 2, & 9
45-5007	A. Praeludium	B. Les Pifferari; Happy and Light of Heart; Tarantelle

Note: Notes for teachers including suggestions for free and for imitative play are included in each of the above Victor albums.

Educational Series—Elementary Rhythms—Phoebe James

AED1	"Animals"—Rabbits; Frogs; Lions; Bears	Five Little Ponies; Work Horse

AED2	Skip; Run; Gallop; Tiptoe; Walk; Jump; Hop		Skip and whirl; Run and fall down; Walk and run; Run and Jump
AED3	"Animal Rhythms"—Lions; Dogs; Elephants		Rabbits; Frogs; Airplanes
AED4a	"Garden Varieties"—Bees; Butterflies; Small Birds; Large Birds	4b	Wind; Rain; Sun; Growing Plants
AED5a	"Fundamental Rhythms"—Skip; Run; Gallop	5b	"Interpretive Rhythms" Teetering; Swinging; Loading or unloading; Walk-Run-Skip
AED6a	Train Rhythms	6b	Train Rhythms
AED8a	Branding Cattle		

Creative Rhythms, Singing Games and Folk Dances

French Doll

Music: Neilson and Van Hagen, *Physical Education for Elementary Schools*, page 84

Record: Rainbow Rhythms—Series I—*The Doll*

Formation: None

Basic Skills: Walking, falling

The children walk like a jointed doll with jerky angular movements. As the spring begins to run down they walk slower until in the last measure they topple over on the floor in a heap. Girls may be dainty little dolls; the boys may be toy soldiers or drummer boys.

Ducks

Music: La Salle, *Rhythms and Dances for Elementary Schools*, pages 32-33

Record: Childhood Rhythms—Series I, No. 103
Rainbow Rhythms—Series II, No. 1-A

Formation: None

Basic Skill: Walking

The children, spread out over the floor or in a straight line, dramatize the duck's trip to the pond. They walk slowly in a low squat position with hands on hips and the arms used to represent wings.

Giants

Music: La Salle, *Rhythms and Dances for Elementary Schools*, page 27

Record: Childhood Rhythms–Series I, No. 106–Giants

Formation: None

Basic Skills: Walking

The children play as though they are big giants–big enough to cover great distances when they walk, stepping over trees, roads and houses. They take very large, slow steps lifting their feet high as they step.

Elephants

Music: La Salle, *Rhythms and Dances for Elementary Schools*, page 23

Record: Childhood Rhythms–Series I, No. 103–"Elephants"
Rainbow Rhythms–Series II, 1A–"The Elephant"
Elementary Rhythms–AED3–"Elephants"

Formation: None

Basic Skills: Walking, bending, swinging

Children imitate elephants by bending forward at the waist. The arms hang down in front with the hands clasped for the trunk. Walk slowly, swinging the trunk back and forth. Take slow lumbering steps.

Trotting Horses

Records: Rhythmic Activities–Vol. 1-E-71–"Running Horses"

Formation: None

Basic Skill: Running

Each child imitates a trotting horse. The trot is represented by a run with knees lifted high.

Airplane

Music: La Salle, *Rhythms and Dances for Elementary Schools*, pages 36-37

Records: Childhood Rhythms—Series I, No. 104—"Airplanes"
Elementary Rhythms—AED3—"Airplanes"

Formation: None

Basic Skills: Running, bending

Each child imitates an airplane as it taxis along the runway moving faster and faster, until it takes off the ground to fly in the sky, then circles the field and lands. The children may start from a squat position with arms extended to the sides shoulder height. As the airplane starts from the ground they move slowly. As the music increases in speed they rise from the squat position to full height and then to a tip-toe position. The arms sway with the movement of the trunk as it may be inclined to one side and then the other. Before the planes land, a swift circle or two may be taken in the air and then quickly stop with all in squat position.

Slide and Step

Music: La Salle, *Rhythms and Dances for Elementary Schools*, page 19

Formation: None

Basic Skills: Sliding or skipping

Three slides are taken followed by three steps in place with the knees high. The same idea in phrasing may be used with skipping followed by three walking steps.

Jumping the Rope

Record: Victor—Rhythmic Activities—Vol. 1 E/71, No. 45-5003A—"Gigue in A"

Equipment: A jumping rope for each child; or long ropes for two children to turn while a third child jumps

Formation: None

Basic Skill: Jumping

The children may jump in place, run freely, turn the rope backwards, or use any of the variations they have invented in their many games of jumping rope.

To make this game a little more difficult, any contrasting action may be used to express different melodies. Children know so many variations in jumping the rope that they will be able to suggest innumerable ways.

Jack-in-the-Box

Music:	"Pop Goes the Weasel" La Salle, *Rhythms and Dances for Elementary Schools*, page 31
Record:	Methodist, World of Fun Series—M104B
Formation:	Children arranged in couples—one child is "Jack" the other its owner
Basic Skills:	Jumping; swaying

During the first part of the music, one of the couples places his hands on the head of the other (Jack) and gently pushes him into an imaginary box. On the word (Pop) Jack jumps up, imitating the Jack-in-the-Box, and sways forward and back and from side to side.

Sally Go Round

Music:	La Salle, *Rhythms and Dances for Elementary Schools*, page 49
Record:	Victor—"Singing Games" E/87, No. 45-5064 B
Words:	Sally go round the moon Sally go round the stars Sally go round the chimney pots Every afternoon. Bump!
Formation:	Single circle with all hands joined
Basic Skills:	Skipping, sliding, walking, running

Starting with the left foot the circle moves clockwise with a skipping step singing the words given above. At the word "Bump" (to be sung crisply and loudly) all squat down. Without pausing the stanza is repeated, skipping in opposite direction, starting with the right foot.

A variety of steps may be used, such as walking, running, and sliding. When a running step is used the song should be sung faster.

The Muffin Man

Music: La Salle, *Rhythms and Dances for Elementary Schools,* page 45

Record: Victor—"Singing Games" Album—E/87, No. 45-5065

Words:

1. Oh, have you seen the Muffin Man
The Muffin Man, the Muffin Man
Oh, have you seen the Muffin Man
The Muffin Man, the Muffin Man
That lives in Drury Lane

2. Oh, yes we've seen the Muffin Man
The Muffin Man, the Muffin Man
Oh, yes we've seen the Muffin Man
The Muffin Man, the Muffin Man
That lives in Drury Lane

Formation: Players in single circle, hands joined, one player in center

Basic Skill: Skipping

Verse I: Children in the circle skip to the left. The player in the center chooses a partner from the circle by skipping toward the chosen one and offering both hands as the last two lines are sung

Verse II: Players in circle stand still. The two occupying the center join hands and skip right around inside of a circle as they sing the second verse

Repeat verses one and two until all have been chosen and the big circle sings, "All have seen the Muffin Man", etc. with the circle moving in the opposite direction

Round and Round the Village

Music: La Salle, *Rhythms and Dances for Elementary Schools,* page 52

Record: Victor—"First Folk Dances" LPM1625
Bowmar—"Singing Games, No. 1"

Words:

1. Go round and round the village
Go round and round the village
Go round and round the village
As we have done before

2. Go in and out the windows
Go in and out the windows
Go in and out the windows
As we have done before

3. Now stand and face your partner, etc.
And bow before you go

4. Now follow me to London, etc.
As we have done before

Formation: Single circle; hands joined with one or more players outside the circle. All sing the verses

Basic Skills: Walking, running, or sliding

Verse I: Circle players walk, skip or run to the right or left and those on the outside move in the opposite direction

Verse II: Children in the circle raise their clasped hands forming arches. Outside player (or players) passes in under one arch, out under the next, and so on

Verse III: Outside player (or players) chooses a partner and stands before him

Verse IV: Partners join hands and walk, skip, or run around inside of the circle as the outside circle moves in the opposite direction

Did You Ever See a Lassie

Music: La Salle, *Rhythms and Dances for Elementary Schools,* page 46

Records: Victor—"Singing Games", Album E/87-No. 45-5066A
Bowmar—"Singing Games No. 1"

Words: Did you ever see a Lassie, a lassie, a lassie
Did you ever see a Lassie do this way and that?
Do this way and that way, do this way and that way
Did you ever see a Lassie do this way and that?

Formation: Single circle, hands joined with one child, "Lassie", in the center

Basic Skills: Walking or skipping

Measures 1-8: Children in circle walk or skip around "Lassie" during the first two lines of the songs. As the words "do this way and that" are sung, the child in the center imitates some activity

Measures 9-16: All drop hands. Circle stands and imitates action done by "lassie". At end of verse "Lassie" chooses another to be the new "lassie" and joints the circle. (Laddie is used when a boy is chosen)

How D'ye Do, My Partner

Record: Victor—"First Folk Dances", LPM1625

Words: How do you do, my partner?
How do you do today?
Will you dance in the circle?
I will show you the way

Chorus: Tra, la, la, etc.

Formation: Double circle, partners facing each other

Basic Skill: Skipping

Measures 1-2: (line 1) Children in outside circle make a low curtsy to partner

Measures 3-4: (line 2) Children in inside circle return curtsy

Measures 5-8: (lines 3 and 4) Partners join hands and turn in order to skip side by side

Measures 1-8: (chorus) Couples skip in circle

At the close, children in the outside circle step forward, face a new partner and repeat the dance with the new partner.

The entire dance is repeated as many times as desired.

Variation I: During the first two lines both circles curtsy twice simultaneously

Variation II: For classroom use, the dance is done in a single circle with partners facing

During the chorus all face inward, join hands and holding hands high, skip or slide in the desired line of direction

Danish Dance of Greeting

Music: Neilson and Van Hagen, *Physical Education for Elementary Schools*, page 99

Records: Burns–Folk Dance Album G-No. 516
Bowmar–"Singing Games, No. 2"

Words: Clap, clap, bow
Clap, clap, bow
Stamp, stamp
Turn yourself about

Formation: Single circle, partners face center, hands on hips

Basic Skills: Running, turning

Measures 1-2: Clap hands twice, turn to partner and bow. Clap hands twice, turn and bow to neighbor

Measure 3: Stamp with right foot; stamp with left foot

Measure 4: Turn in place with four running steps

Repeat Measures 1 & 4

Measures 5-8: All join hands in a circle and take sixteen running steps to the right

Repeat Measures
5-8: Sixteen running steps to left

Repeat entire dance

Swinging in the Swing

Words:
Swinging high, swinging low,
Leaving the ground, up, up I go;
Swinging high, swinging low,
High as the trees I'm swinging

Formation: Circle, children in groups of three. Each group is arranged in the following way:

No. 1. Stands with back to circle

No. 2. Faces No. 1 and they join hands, crossed as in skating. (They are the swing)

No. 3. Takes hold of the clasped hands of No. 1 and No. 2. All No. 3's face the same direction

Basic Skill: Swinging

As the words are sung, No. 3 pushes the swing forward and upward and at the same time balances forward on the right foot with the left raised behind. Then he pulls the swing downward and balances backward with the weight on the left foot. These movements are continued until the last word "swinging". At the word "swinging" the swing is pushed high and No. 3 passes under and catches the next swing. Repeat! Give each child a chance to do the swinging.

Chimes of Dunkirk

Music: Neilson and Van Hagen, *Physical Education for Elementary Schools*, page 98

La Salle, *Rhythms and Dances for Elementary Schools*, page 53

Records:
Bowmar–"Singing Games, No. 2"
Burns–Folk Dances, Album G-No. 512
Victor–"Folk Dances for Fun", LPM1624

Formation: Single circle, partners facing with hands on their hips

Basic Skills: Skipping or running

Measures 1-2: Stamp three times; right, left, right

Measures 3-4: Clap three times

Measures 5-8: Join hands with partner; start with the left foot and turn partner in place by skipping (or by seven quick running steps)

Repeat all

Measures 9-16: Partners side by side join inside hands and skip around the circle—two skips to a measure (or sixteen running steps)

Measures 1-8: Repeat as above (1-8) once

Ten Little Indians

Music: Neilson and Van Hagen, *Physical Education for Elementary Schools*, page 138

Records: Victor—"Singing Games", Vol. No. 87, No. 45-5064A, Methodist—World of Fun Series M.-111

Bowmar—"Singing Games and Folk Dances, No. 3"

Words:

1. One little, two little, three little Indians
Four little, five little, six little Indians
Seven little, eight little, nine little Indians
Ten little Indian boys (girls)

Chorus: Tra, la, la, la, la, la, etc.

2. Ten little, nine little, eight little Indians
Seven little, six little, five little Indians
Four little, three little, two little Indians
One little Indian boy (girl)

Formation: Single circle facing center. One player is outside the circle

Basic Skills: Running, sliding

Verse 1: Circle players stand still while the player outside runs around outside the circle and tags ten players. Those tagged step immediately into the circle and join hands in a small circle

Chorus: Players in the outer circle join hands and slide to the left. Those in the inner circle slide in opposite direction

Verse II: Those in center return to outer circle in reverse order on the words "ten, nine, eight", etc.

Chorus: All join hands and slide to the left

Variation:

Formation: Each child is given a number from one to ten. They scatter about room

Basic Skills: Leaping, walking

Music is played without singing while all move in to form a circle with long steps, Indian fashion, crouching, shielding eyes, etc. When circle is reached all crouch down.

Verse I: Verse is sung. As each child's number is reached he springs up and does an Indian step in place. When all are up they bend forward and do Indian step around circle yelling as chorus is sung. (Indian step–Crouch forward. Leap on right foot and swing left up at the back. Leap on left foot and swing right up at the back. On second measure take three quick running steps right, left, right. The arms are bent at the elbows and are moved sharply up and down as the steps are taken).

Verse II: As verse is sung all face center in a circle. Each Indian crouches when his number is reached. When all are crouched the music is played again and the Indians steal away as their numbers are reached.

Shoemaker's Dance

Music: Neilson and Van Hagen, *Physical Education for Elementary Schools*, page 88

Records: Burns–Folk Dance Album A, No. 338; Album G, No. 517

Bowmar–"Folk Dances, No. 4"

Words:

1. See the cobbler wind his thread
   Snip, snap, tap, tap, tap
   That's the way he earns his bread
   Snip, snap, tap, tap, tap

2. So the cobbler blithe and gay
Works from morn to close of day
At his shoes he pegs away
Whistling cheerily his lay

Formation: Double circle, partners facing

Basic Skill: Skipping

Measures 1-2: *Winding the Thread.* Arms, shoulders high, hands clenched, roll one arm over other three times. Reverse and roll over other three times

Measure 3: *Tightening Thread.* Pull hands apart by jerking backward and upward twice

Measure 4: Clap hands three times

Measures 1-3: Repeat

Measure 4: *Driving the Peg.* Hammer fists together three times

Measures 5-8: Join inside hands outside hands on hips. Skip or simple polka step around the room

Repeating from beginning

Carrousel

Music: Neilson and Van Hagen, *Physical Education for Elementary Schools*, page 128

La Salle, *Rhythms and Dances for Elementary Schools*, pages 80-81

Bowmar–"Singing Games and Folk Dances, No. 3"

Records: Burns–Folk Dance Album G, No. 513
Victor–"First Folk Dances", LPM 1625

Words: Little children sweet and gay,
Carrousel is running,
It will run till evening
Little ones a nickel, big ones a dime
Hurry up! Get a mate! or you'll surely be too late

Chorus: Ha, Ha, Ha; Happy are we
Anderson, Peterson and Carlstrom and me
Ha, Ha, Ha; Happy are we
Anderson, Peterson and Carlstrom and me

Formation: Double circle, all facing center. Players in inner circle join hands. Those in outer circle place hands on shoulders of their partners

Basic Skill: Sliding

Verse:

Measures 1-5: Circles move to the right with two slow slide steps sideward to a measure. (slide close)

Measures 6-7: Slides become four stamps—right, left, right, left

Chorus:

Measures 8-11: Music is played faster. Circles continue to move right with four fast slides being taken to a measure

Measures 8-11: Repeat. Circles moving to left. Partners exchange places and repeat dance from the beginning

Merry Go Round

Music: "We Won't Go Home Until Morning"

Formation: Couples in single circle, facing center; all hands joined. Odd player in the center

Basic Skills: Sliding, walking

1. Eight slides to the left; eight slides to right.
2. Face partner and join hands; four slides to center, four out
3. Right hand to partner and "grand" right and left around the circle until the music stops. Each player tries to retain partner he then has as odd player in center tries to get a partner

Children's Polka

(Kinderpolka)

Music:	Neilson and Van Hagen; *Physical Education for Elementary Schools*, page 173
Records:	Burns–Folk Dance Album G, No. 518 Victor–"First Folk Dances", LPM 1625
Formation:	Single circle. Partners facing each other. Hands joined and extended to the side shoulder height
Basic Skills:	Sliding, running, jumping
Measures 1-4:	All glide to center–slide, close, slide, close, take three running steps in place (2 measures). Repeat, moving away from center
Measures 5-8:	Repeat measures 1-4
Measures 9-12:	Clap thighs with both hands; clap own hands in slow rhythm (1 measure) clap partner's hands 3 times in fast rhythm (1 measure). Repeat (2 measures).
Measures 13-14:	All point right toe forward, place right elbow in left hand, and shake finger at partner three times. Repeat left.
Measure 15:	All make a complete turn to the right using four jumps or four running steps
Measure 16:	All face partners and stamp three times

Bow, Bow, Belinda

Record:	Burns–Folk Dance Album G, No. 513
Words:	1 Step and step and bow Belinda (3 times) Won't you be my partner? 2. Right hand round and swing Belinda (3 times) Won't you be my partner? 3. Left hand round and swing Belinda (3 times) Won't you be my partner?

4. Back to back and back Belinda (3 times)
   Won't you be my partner?
5. Skip and skip and skip Belinda (3 times)
   Won't you be my partner?

Formation: Double line; partners facing; boys on one side, girls on the other. Lines about eight feet apart

Basic Skills: Skipping, walking

1. Partners walk toward each other; boys bow and girls curtsy; walk backward to place and bow and curtsy. Repeat
2. Join right hands and skip around with your partner
3. Join left hands and skip around with your partner
4. Partners walk around each other, back to back passing right shoulders and then backward to your place
5. Partners join hands and skip around room and back to place

Note: Words and description taken from Burns & Evans folk dance record

Nixie Polka

Music: Neilson and Van Hagen, *Physical Education for Elementary Schools*, page 134

Records: Burns–Folk Dance Album G, No. 513

Bowmar–"Singing Games and Folk Dances, No. 3"

Words:

A little while we linger here,
With many a joy and many a fear;
Hey! Little Brownies, come and frolic
Let us always be merry

Formation: Single circle, all facing center, with hands on hips. One child stands in the center

Basic Skills: Running, hopping

Measures 1-4: Child in center (A) stands in front of a player in circle (B) inviting her to dance. All take four slow bleking steps (one to each measure) alternating left and right (Bleking Step—hop on one foot, bending the knee, and place other heel forward)

Measures 5-8: All clap hands on "Hey". (A) faces about with hands on hips; (B) places both hands on his shoulders and they run twelve steps to another player (C). At the same time those in the circle take twelve running steps in place

Repeat Measures 1-4 with A and C facing. (Measures 5-8) As A & B turn to run to some other player C follows, placing both hands on the A's shoulders, making B the new leader. Repeat until all are in line

NOTE: When the class is large, several circles may be formed or several leaders may be chosen for one large circle

GAMES

Games for kindergarten and primary boys and girls are generally simple and informal and should become increasingly more complex as they progress through school. Children in these grades are individualistic in their interests and such activities as chasing, fleeing, and tagging games are useful in satisfying their desire for individual achievement.

I Say Stoop

Equipment: None
Space: Playground, playroom, classroom
Basic Skill: Bending

Leader stands in front of the group and gives commands. On command "I Say Stoop" all players stoop. On "I Say Stand", all stand. Players should not follow instructions unless the leader first says "I Say". Anyone making a mistake is eliminated.

Squat Tag

Equipment: None
Space: Playground, playroom, gymnasium

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Players scatter about a designated area and player who is "It" tries to tag another. Runners may escape being tagged by squatting. A player who is tagged becomes "It".

Ankle Tag

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Running, bending, evading

Players scatter around a designated area and one player who is "It" attempts to tag another. Runner may escape being tagged by touching his ankles. A player tagged becomes "It".

Stoop Tag

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Running, evading, bending

One player who is "It" chases others about the area trying to tag one of them. To avoid being tagged a player may stoop, but can only stoop three times. After stooping three times he may escape being tagged only by running and dodging. Any player tagged becomes "It". For a large group two or more players may be "It" at the same time.

All Change

Equipment: None
Space: Playground, playroom, classroom
Basic Skills: Running, turning

Each player has a "home" or a spot where he stands except one who is without a home. At the command, "Change", given by the player without a home, all children change homes and the player without one tries to find a home. The one without a home each time gives the command.

Red Light

Equipment: None
Space: Playground, playroom, classroom
Basic Skills: Running, balancing

One player stands on a goal line about forty feet from the rest of the players and with his back to them. He counts up to ten as rapidly as possible, then shouts "Red Light" and turns around quickly. While he is counting, the others run toward the line on which he is standing but try to stop and keep perfectly still while the player who has counted is looking at them. If any player is caught moving he is sent back to base (starting line). The first player reaching the goal line is winner and counts for the next game.

Magic Carpet

Equipment: None
Space: Playground, playroom, classroom
Basic Skills: Walking, running, skipping

Children hold hands in a circle or line and skip, run, or walk through one or more three foot squares "Magic Carpets" that are drawn on the floor or ground. Music may be used. At a signal all stop and those caught on Magic Carpets are eliminated. Sudden cessation of music or clapping of hands may be the signal to stop.

Mush Pot

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Skipping, bending, running

Children are arranged in a double circle. Those in one circle face in a clockwise direction and those in the other circle face in a counter-clockwise direction. One odd player stands in the center. At a given signal all players move around the circles with the player in the center joining the inside circle. At another signal all players try to pair up with someone in the opposite circle. As soon as they find a partner, both join hands and squat. The player without a partner is in the "Mush Pot" (center) and play begins anew.

Slap Jack

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Running, turning

All players form a circle facing toward the center with one player who is "It" on the outside. The player who is "It" runs around the circle and slaps someone on the back. He then turns and runs around the circle in the opposite direction, chased by the player slapped. If "It" reaches the players' position in the circle before being tagged, the new player becomes "It". If not, he is "It" once again.

Flying Dutchman

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skill: Running

All but two of the players hold hands in a single circle. These two players join hands and run around the outside of the circle. While running, one of them tags the joined hands of two people in the circle. These two, still holding hands, run around the circle in the opposite direction trying to beat the first two back to the vacant spot. The couple losing out are "It" for the next round. Couples always pass each other to the right.

Brownies and Fairies

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Running, turning, evading

Draw two lines about forty feet apart for goals. Half the players stand behind one goal and half behind the other. One group (fairies) turn their backs, while the others (brownies) creep up on them as quietly as possible. One fairy is watching and, when the brownies are near, call "Look out for the brownies!" The fairies then chase the brownies back to their goal tagging as many as they can. All that are caught become fairies. This procedure is repeated, with the brownies turning their backs and the fairies creeping up behind them. The side having the greatest number of players at the end of a certain number of trials or at the end of a definite time is the winner.

Forest Lookout

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skill: Running

Children pair up in a double circle around one person (the Lookout) in the center. All face the center. Those in the inner circle represent trees and each child in the outside circle takes his place behind a tree. The Lookout calls, "Fire in the Mountain! Run, run, run!" and claps his hands. All children in the outside circle start running clockwise. Suddenly the Lookout stops clapping and takes his place in front of one of the trees. Runners do the same, stepping in front of a tree from the tree's right side. He is not allowed to run past a tree, then dodge back and step in front from the left side. He may not run through the circle. The child without a tree now becomes the new Lookout and those who were trees become the runners.

Run Rabbit Run

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Walking, running, evading

One group, rabbits, are assigned homes, which are marked on the ground or floor. The other group, foxes, walk through woods. The old Mother rabbit takes her young ones out to play in the sunshine and to look for food. As they go softly, ever watchful for danger, the leader of the foxes cries out, "Run Rabbit Run!" All the rabbits try to reach their homes before the foxes catch them. All caught becomes foxes and help catch the remaining rabbits.

Ocean Is Stormy

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Running, walking

Arrange children in pairs within three foot circles drawn about the area. Two extra players are "whales" and are without a circle. All players join hands, the "whales" joining hands in the center of the area. Each pair in the circle secretly choose the name of some fish. At a signal the "whales" walk about (hands joined) calling the names of fish. As the name of their fish is called, couples leave their circles and follow behind the whales". When they can think of no more fish names the "whales" call "The Ocean Is Stormy" and all run for empty circles. The pair left without a circle are the "whales" for the next game.

Hoop Game

Equipment:	Hoop
Space:	Playground, playroom, gymnasium
Basic Skill:	Running

A player in the center of a large circle of players spins a hoop and at the same time calls the name of someone in the circle. The player whose name was called tries to catch the hoop before it stops spinning. If he succeeds, he spins it and calls the name of another player. If he fails, the original player spins it again.

Jump the Brook

Equipment:	None
Space:	Playground, playroom, classroom
Basic Skills:	Running, leaping, jumping

Mark two lines on the ground or floor to represent the sides of the brook. Make several such markings and vary the width of the brook at different places, the narrowest point being about one foot. Each child runs and jumps over the brook. If he succeeds, he turns and makes a standing jump back over the brook.

Beanbag Target

Equipment:	Beanbags
Space:	Playground, playroom, classroom
Basic Skills:	Running, throwing

Form teams with an equal number of players on each (about five or six). The leader of each team toes a line and, at a signal, starts passing the beanbag back over his head. As soon as the last player gets the beanbag he runs to the front of his team, the members of his team meanwhile moving back, and toeing the line, tosses the beanbag at a circle drawn on the ground or floor in front of his team. If the beanbag lands in the circle, it scores a point for the team. The thrower recovers the beanbag and placing himself back at the head of the line, waits for the signal to pass it over his head. Continued play until all are back in their original pace. The team scoring the most points is the winner.

School Ball

Equipment: Beanbags or balls
Space: Playground, playroom, gymnasium, classroom
Basic Skills: Throwing, catching

Children standing side by side form in a line of eight to ten players and face their leader. Several such lines may be formed. The leader tosses a ball (underhand) to each player in the line in their turn. Players catch the ball and toss it back to the leader. A player who misses goes to the foot of the line. As children acquire skill, competition between teams may be used to add interest. Different methods of throwing the ball may be practiced.

Teacher Ball

Equipment: Inflated ball (about 8″ in diameter)
Space: Playground, playroom, classroom
Basic Skills: Throwing, catching

Children form a circle with one player in the center who has the ball. Player in center tosses the ball to different players in the circle who catch and return it. Any player in the circle missing the catch takes the place of the center player.

Find Me

Equipment: Beanbag
Space: Playground, playroom, classroom
Basic Skills: Throwing, catching

Pupils stand in a group with leader in front and with his back to the group. The leader tosses the beanbag over his head to the group behind him. As one of the group catches or otherwise gets possession of the beanbag, all put their hands behind them and call out, "Find Me". The leader then turns around and tries to guess the one holding the beanbag. If he guesses correctly he is leader again. If he fails the one in possession of the beanbag becomes the new leader.

One O'Leary

Equipment: Small inflated balls (6″ diameter)
Space: Playground, playroom, classroom
Basic Skills: Bouncing (a ball), swinging

In groups of five or six, children take turns bouncing a ball to see how many times they can bounce it continuously without missing. In playing O'Leary, after every third bounce the word "O'Leary" is repeated and one leg is swung over the ball without touching it and without missing the bounce. As the ball is bounced, the following rhyme is repeated:

One, two, three, O'Leary,
Four, five, six, O'Leary,
Seven, eight, nine, O'Leary,
Ten, O'Leary, Postman.

Call Ball

Equipment:	Inflated ball (about 8″ in diameter)
Space:	Playground, playroom, classroom
Basic Skills:	Throwing, catching, running

Players form a circle with the leader, who has the ball, standing in the center. He tosses the ball into the air, at the same time calling the name of some player in the circle. The player called must run forward and catch the ball either before it hits the ground, or floor, or after its bounces once. If he succeeds, he becomes the new leader. If he fails, the original leader tosses the ball again.

Stand Ball

Equipment:	Inflated ball (about 8″ in diameter)
Space:	Playground, playroom, gymnasium
Basic Skills:	Throwing, evading

Pupils stand in a close circle formation, with one pupil in the center, holding a ball. The center player drops the ball to the floor as he calls the name of a person in the circle. Immediately all players in the circle run in various directions, except the person whose name was called, who runs to the center, picks up the ball and calls, "Stand". On this command, all players stop where they are and the one with the ball tries to hit someone with it. Players may duck or bend to avoid being hit but cannot move their feet. A pupil hit becomes the center player for the next time. If the thrower misses he remains in the center. A player who remains in the center three times is out of the game.

Race Track

Equipment: ¾″ rope ten feet long. If heavy rope is not available, tie a beanbag to the end of a lighter rope
Space: Playground, playroom, gymnasium
Basic Skill: Jumping

Pupils form in a large circle, with one player in the center. The center player swings a rope close to the ground or floor. As soon as the path of the rope is determined, the pupils move in and jump the end of the rope as it moves past them. Anyone hit by rope is out. Last one out is winner.

Simple Dodge Ball

Equipment: Inflated ball (not less than 8″ in diameter)
Space: Playground, playroom, gymnasium
Basic Skills: Evading, throwing, catching

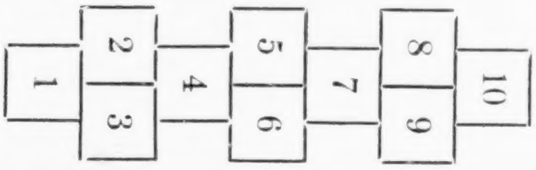
The players form a circle around one who stands in the center. Players in the circle throw the ball back and forth across the area trying to hit the center player below the waist. The center player moves about trying to dodge the ball. When hit, he changes places with the one who threw the ball.

Kick Pin

Equipment: Inflated utility ball or soccerball, one Indian club
Space: Playground, playroom, gymnasium
Basic Skills: Kicking, throwing, catching

Teams consist of from six to ten players each. The pitcher, from a distance of fifteen to twenty feet away, rolls the ball to the batter, who tries to kick it into field. After kicking a fair ball, the batter runs around an Indian club, placed ten feet to the left of the pitcher's box, and back to home plate. Fielders attempt to knock down the Indian club with the ball before the runner circles it or hit the runner with the ball before he gets back home. If they succeed, the runner is out. He is out also if he hits a fly that is caught or if he kicks at three balls without kicking one fair. Four bad balls gives the batter a free kick from home plate. If fair, he runs, if foul he is out. The side is retired when three are out.

Hop Scotch



Equipment:	Beanbag, eraser
Space:	Playground, playroom, classroom
Basic Skills:	Hopping, bending

Outline on the floor or ground a diagram as shown above. Suggested dimensions of each rectangle eighteen inches by twenty-four inches but may vary according to the age group. In turn, each child throws the beanbag into the first space, hops over the first space on one foot, lands into two and three with both feet simultaneously, hops into four on same hopping foot, then into five and six with both feet. This procedure is continued through ten and back to two and three, where he picks up the beanbag, hops into space one and out.

> Fouls are: Stepping on a line, throwing beanbag into wrong space, changing feet, hopping more than once in any one space, touching the other foot or hand to the floor or ground, except when the game calls for it. Penalty for foul is to start over again.

Chinese Chicken

Equipment:	15 to 30 beanbags, small blocks or stones
Space:	Playground, playroom, classroom
Basic Skills:	Hopping, bending

Place five to fifteen beanbags or blocks in straight rows with about ten inches between each bag or block. Line up groups of five to ten players, as for a relay race, in front of each row of bags or blocks.

The first player in each group hops on one foot over each bag until he reaches the end. The last bag is kicked to one side by the raised (lame) foot and is then picked up by the same player who hops back over the bags to the starting point, carrying the bag with him. He then hops back down the line on the opposite foot and kicks a second bag away, picks it up and hops back and so on until he fails.

Fouls are: Touching floor or ground with raised foot, touching bag other than one at end of line. When a foul is committed, that player drops out and next player starts. Winner is one at end who collects the most bags.

Bat Ball

Equipment:	Inflated ball (volleyball)
Space:	Playground, playroom, gymnasium
Basic Skills:	Throwing, catching, batting, running, evading

The playing field consists of a home plate and a base forty feet (may vary) in front of home plate and at right angles to a line drawn through it. Ten feet in front of the plate a "scratch" line is drawn. No fielder, with the exception of the catcher who is behind the batter, may be nearer the batter than this line, and a hit ball to be fair must fall beyond this line. The number of players on a team may vary but is usually limited to seven. The team at bat lines up to the left of home plate and each player in turn tosses the ball up and hits it with his hand or fist. He then attempts to circle the base and get back to home plate safely. Two trials are allowed the batter to hit the ball into fair territory beyond the scratch line. If he fails he is out. If after hitting a fair ball, he fails to make the circuit around the base and back to home plate before the catcher receives the ball and steps on the plate he is out. If he is legally hit by a ball thrown by a fielder or if a fly ball is caught by a fielder he is out. Fielders are not allowed to take more than one step with the ball before passing it to another fielder or throwing it at the runner. If they do, it is a foul, and the run is awarded. Three outs retire the side and the fielding team boat to bat. (Play area may be limited by designating side boundary lines).

Hand Polo

Equipment:	Inflated ball (basketball, soccer, volleyball)
Space:	Playground, playroom, gymnasium
Basic Skills:	Striking, bending, turning, running

There are nine players on each team—three goalkeepers, one center and five fielders (number may be increased depending on size of play area), and the game is played on a rectangular area approximately forty by sixty feet.

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Players at the beginning of the game are scattered about their half of the area with goal keepers lined up in front of their goal lines and centers facing each other astride the center line. The ball is placed on the center line between the two centers, who place one hand on the ball. At a signal each center tries to push or bat the ball to his teammates, who try to advance it across the opponents goal line, using one hand only. Goal keepers may either bat the ball with one or two hands or pick it up and throw it on the ground or floor, away from the goal. On an out of bounds ball a player of the opposite team rolls it back into the court between the two teams who line up about six feet apart for the roll in.

Penalty for using the hands improperly or kicking the ball—a free bat on the ground or floor by a member of the opposite team at the point where the foul was committed, with the opposing team at least ten feet away. Winning team is the one scoring the most points in a designated time.

Kick Ball

Equipment:	Soccer ball, playground ball
Space:	Playground, playroom, gymnasium
Basic Skills:	Running, kicking, catching, throwing

Play area is a softball diamond with bases thirty feet apart and pitcher's box fifteen to twenty feet from home plate. Eight to ten members constitute a team.

The pitcher rolls the ball to the batter, who kicks it into the field. Regular rules of softball apply, and a base runner may not leave his base until the ball has been kicked. The runner must be tagged with the ball or on a "force out" the base much be touched by a player who has the ball in his possession before the runner reaches it.

GAME SKILL TESTS

(Note—For description of skills see Part III)

The following tests are merely intended to suggest objective measures which teachers may use to evaluate individual achievement. Teachers may wish to develop similar tests of their own.

1. Using an underhand throw with both hands, toss a ball (approximately eight inches diameter) that can be caught by a playmate ten or twelve feet away

Increase distance of toss as throwing skill improves

2. Using underhand throw with both hands, toss a ball (eight inches diameter) into the air approximately ten feet and catch it
3. Toss a ball (eight inches diameter) into the air, clap hands and turn around while it bounces once and catch it
4. Bounce a ball continuously eight to ten times within an area one and one-half feet square
5. Bounce a ball to a partner, increasing the distance between each other to approximately twelve feet
6. Using the two-arm shoulder throw, toss a ball (eight inches diameter) a distance of ten or twelve feet accurately enough to be caught by another player
7. Using the one hand underhand toss, throw a beanbag through a hoop from a distance of twelve feet, two out of five trials
8. Same as above with overhand throw
9. From a distance of twenty feet, kick a ball (soccer or playground) from the ground into the air across a goal line three out of five times

10. Using side-arm throw, throw ball (soccer or volleyball) from twenty feet distance across goal line three out of five times. Balls must bounce at least once and not more than twice before crossing line
11. Throw volleyball or playball three out of five times on fly into area five feet by five feet. Throw made behind restraining line twenty-five feet from area
12. Kick three out of five balls (soccer or playground) rolled toward you from a distance of fifteen feet. Balls must be kicked within a ninety degree angle.
13. From a fifteen foot distance, roll soccer ball on ground across a base eighteen inches square, two out of five trials
14. Toss a volleyball (or playground ball) into air and bat it with heel of hand or fist on the fly, across a line twenty feet away three out of five trials
15. Catch a volleyball (or playground ball) thrown from a distance of twenty-five feet three out of five trials

CREATIVE ACTIVITIES

It should be noted that activities of this sort provide an excellent means of individual self-expression through dramatic play. Since considerable learning takes place through dramatization, teachers should encourage children to act out story plays according to their own interpretations and desires.

The following activities which require no equipment, can be done either in the classroom or on the playground and are merely suggestive of the type of creative activity which is good for children

Autumn in the Woods

Basic Skills: Skipping, running, jumping, stretching, walking, ing

1. Skip to the woods
2. Look up and point to bird's nest while skipping t
3. Climb tree reaching high with alternate arm an ments to look into bird's nest

4. Climb down from tree; run and jump over brook. (Make two chalk lines on floor for brook)
5. Throw stones into brook—stoop and pick up stones; throw them and jump back from splash
6. Shake trees to see leaves fall
7. Walk through leaves—lift knees high
8. Gather leaves in arms and toss into pile
9. Run and jump into pile of leaves
10. Run home

Indians

Basic Skills: Walking, bending, stretching, running

1. Get into canoe and paddle to woods—kneel carefully and paddle on left side of canoe, moving arms from front to back
2. Tiptoe through woods—shield eyes, look around among brush while scouting
3. Shoot deer with bow and arrow—kneel on right knee, adjust arrow in bow, and aim. At signal from teacher, all shoot at a deer and make soft "hissing" noise as arrow goes through air
4. Run to deer—stoop and pick up deer. Throw it over shoulder and walk back to canoe
5. Paddle home—place deer carefully in canoe, kneel and paddle home

Making a Snow Man

Basic Skills: Walking, running, stretching, throwing

1. Pull on rubber boots—bend knee up and stretch arms; stretch knee; bend arms as boot is pulled on
2. Put on coat, cap and mittens

ough deep snow—lift knees high

down, gather up snow and roll

5. Run back and roll another to make head. Complete snow man
6. Make snowballs—kneel on one knee, gather up snow and press hard into a ball
7. Throw at snow man—move right foot back, raise right arm to a position for throwing and throw with force. Repeat several times
8. Walk home—lift knees high

Gathering Wood

Basic Skills: Running, bending, swinging

1. Run to woods—climb fence
2. Chop down tree—use a chopping movement with both hands first over one shoulder and then the other
3. Saw the tree into pieces—push back and forth with both hands as if using a large saw
4. Split into kinding wood—use a movement similar to that in No. 2 but not as large since hatchet is not swung over shoulder
5. Hand wood over fence. Place in wagon and haul home
6. Carry wood into house—with imaginary load of wood in both arms lift knees high as if climbing steps
7. Make the fire—stoop over and fix wood on a fire

In the Barn Yard

Basic Skills: Running, climbing, jumping, stretching

1. Run out to the barn—run in place lifting knees high
2. Climb ladder to hay loft—climb ladder by reaching high with hands and lifting knees
3. Jump into the hay from rafters—jump into air and land with a deep knee bend. Repeat climbing ladders in between jumps

4. Climb down ladder and run outside—climb as if climbing ladder and run in place
5. Feed the chickens—walk in circle throwing feed
6. Pump water—imitate pumping motion with the arms and bending knees
7. Chop wood—chop down from over the shoulder with an imaginary ax
8. Mother calls—run to house

Going Fishing

Basic Skills: Bending, throwing, running

1. Dig bait—dig with an imaginary shovel, stoop over and pick up the worms to put in a can
2. Row the boat—get into boat. Take sitting position, legs extended, with knees slightly bent. Reach forward and grasp oars in hands and then straighten up as the hands are pulled in to the waist
3. Catch fish—with an imaginary casting rod use an overhand throw to cast bait far out in the water. Pull in fish
4. Row back to shore—repeat rowing motion used in No. 2
5. Run home with fish

The Toy Shop

Basic Skills: Walking, bending, jumping, skipping, stretching, running

1. Reach and take toys from high shelf
2. Tin soldiers—walk forward and backward with stiff knees and arms bent at elbows
3. Jack-in-the-box—squat with hands at sides, when teacher raises hands as if opening a box children jump up hands high overhead
4. Train—run in a circle with both hands on shoulders of the pupil in front, the leader guiding the line to the left and right

5. Blow a police whistle—imitate the sound
6. Ride a tricycle—raise one knee, then the other in rhythm, increasing speed
7. Drum—beat drum while marching around room
8. Close toy shop for the night—turn out the lights and pull door shut
9. Skip home

The Circus

Basic Skills: Walking, galloping stretching

1. Circus band—March around room, beating drums, blowing bugles, trombones, etc.
2. Elephant parade—clasp both hands in front, stoop over and let the arms hang freely from the shoulders as if they were the trunk of an elephant. Walk around and around in this position
3. Clowns—imitate clown tricks
4. Trapeze performer—climb to trapeze—reach up and climb as if climbing a rope or ladder
5. Ringmaster and horses—one child is chosen "ringmaster", others are "horses". "Ringmaster" snaps whip three times—first time "horses" gallop; second time trot; and third time high step
6. Performing dogs—run on hands and feet, straighten up and sit on heels holding hands up as a dog holds his paws when sitting up

The Fireman

Basic Skills: Jumping, running, stretching, bending

1. Fire whistle blows—take deep breath and blow hard, as if blowing a whistle
2. Dress quickly—jump out of seats and make motions of dressing quickly

3. Slide down pole—run to pole; with hands held high stoop and stand several times to imitate firemen sliding down pole
4. Climb on fire truck—raise knees high as if climbing on truck
5. Drive to the fire—run around in a circle
6. Jump down from truck, unroll hose, lift down heavy ladder and place it against building—go through motions of jumping, lifting, carrying and placing ladder
7. Climb up ladder to window—raise opposite hand and knee high
8. Chop window open—feet apart, hands over right shoulder grasping axe, body twisted somewhat. Chop down. Swing to other shoulder. Repeat several times
9. Rescue little girl—step over window sill, stoop to pick up girl, put her over shoulder, and come down ladder
10. Put water on fire—holding hose, work arms up and down, throwing streams of water on blaze
11. Roll up hose, put ladder on truck, and drive to station slowly

A Trip to the County Fair

Basic Skills: Walking, stretching, bending, galloping, throwing, striking

1. Walk to the county fair
2. Ride on the Merry-Go-Round—grasp pole with hands, alternate between "tall" and "squat" position to imitate horses going up and down
3. Hit the block with the hammer to make the bell at the top ring—pick up "heavy" hammer; carry it above the shoulder and swing it down. Repeat several times
4. High-stepping horses in ring—imitate high-stepping horses
5. Ponies galloping in ring—gallop in circle
6. Acrobat walking the high wire—with arms extended sideward, "walk" wire
7. Hit the milk bottle with the baseball—stoop to pick up ball.

Move right foot back, raise right arm to a position for throwing and throw with force. Repeat three times

8. Skip home

STUNTS

Stunts present a challenge to all age groups. In kindergarten and the primary grades they furnish excellent opportunities for satisfying the natural desire for individual achievement and serve as outlets for the spirit of rivalry. Use informal organization (circle, line) for teaching stunts in these grades.

Forward Jump

Equipment: Jumping pit or tumbling mat
Space: Playground, playroom, gymnasium, classroom
Basic Skill: Jumping
Description: (See pages 29-30)

Hop

Equipment: None
Space: Playground, playroom, gymnasium, classroom
Basic Skill: Hopping

Toe a line while standing on one foot, with other leg raised backward. Spring (hop) forward to the same supporting foot with a controlled balance.

Suggestions: Begin with a short hop. Lose balance in the direction of the hop. See page 27 for description of hopping

Variations: Hop backward; hop sideward (to left or right); hop forward in a circle, figure-of-eight, or other pattern. Increase distance of hop and maintain balance without shifting the supporting foot in any way

Rope Skip

Equipment: Sashcord skipping rope of suitable size
Space: Playground, playroom, gymnasium
Basic Skill: Jumping

Stand with rope behind feet while grasping an end in each hand.

Swing rope, by a wrist action, forward in a full circle. Spring upward to allow rope to pass under feet.

Suggestions: Spring straight upward from balls of feet. Adjust height and frequency of spring to speed of skipping rope. Avoid crow-hopping (unnecessary springs), and lifting feet backward, upward when springing. Permit the rope to strike the floor a few inches in front of toes

Variations: Swing rope backward while springing from both feet

Jump and Turn

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Jumping, turning, balancing

Standing position with feet parallel and a few inches apart—preparatory to jumping straight upward. Jump straight upward as high as possible and complete a quarter turn to left or right before alighting simultaneously on both feet in controlled balance.

Suggestions: Twist the shoulders in the desired direction of turn and turn head toward leading shoulder. A chalked circle about two feet in diameter should help the performer to learn to spring straight upward and return to its inner area

Variations: Add to the degree of turn, e.g., half, three-quarter, or full. Jump and turn with feet together

Elevator

Equipment: None
Space: Playground, classroom, playroom
Basic Skills: Stretching, bending

Rise on balls of both feet in a standing position with feet apart and hands on hips. Bend the knees slowly to a full squat and return slowly to the starting position.

Variations: Similate floor stops by stopping knee action between starting position and deep squat. Increase number of consecutive trips down and up

Forward Roll

Equipment: Mat
Space: Playground, playroom, gymnasium
Basic Skills: Bending, balancing

Start at side facing mat. Squat on heels placing hands (fingers forward (shoulder distance apart on mats. Duck head forward and lift buttocks by pushing from feet. Allow body to turn placing back of neck and shoulders on mat. Roll forward in tight tuck to stand.

Suggestions: Roll straight. Grasp shins and pull in to tight tuck when weight of body is taken on back of neck and shoulders. Keep feet pulled in close to buttocks. Finish in stand without extra push from one or both hands

Variations: Start from stand, taking-off from both feet. Consecutive forward rolls full length of mat

Safety: Avoid jarring back of head, neck, shoulders, or back of hips

Half Sit-Up

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skill: Bending

Performing partner lies on his back with knees bent, feet flat on floor, and hands on upper thighs. An assisting companion holds performing partner's feet. Performer slides both hands to his knees as he lifts the trunk to a near sitting position and then returns to the starting position.

Variations: Execute same stunt with: (1) arms folded across chest, (2) hands clasped behind neck, (3) hands on hips, (4) arms held side horizontal. Execute same stunt as indicated above with the legs straight throughout

Push Up From Knees

Equipment: Mat
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Pushing, bending

Kneel on all fours with feet lifted off mat. Bend both elbows until the chin touches floor. Push upward, rocking on knees, and finish in starting position.

Suggestions: Place hands shoulder distance apart and far enough forward when assuming starting position

Front Support

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Bending, pushing

Normal standing position. Bend both knees to a deep squat and place both hands on floor with arms outside knees. Extend both legs and trunk backward keeping arms straight and feet together

Suggestion: Body straight from toes to shoulders

Variation: From front support with back straight to front support with back arched (hips near floor). Return to front support with back straight

Jumping Jack

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Bending, jumping, balancing

Full squat with knees apart, heels together, arms crossed at wrists between legs, and balance on balls of feet. Spring upward to a position on the heels with legs straight, feet apart, and arms extended sideward upward (halfway between horizontal and vertical). Return to a starting position and repeat several times.

Suggestions: Keep trunk erect and head in normal position

Variations: Move in designated directions

Kangaroo Hop

Equipment: Mats
Space: Playground, playroom, gymnasium
Basic Skills: Bending, jumping, balancing

Assume a deep-knee bend with arms folded across chest and body supported on balls of both feet. Spring forward upward to a balanced deep-knee bend position.

Suggestions: Keep trunk erect throughout performance. Forward lean of body from point of support will cause body to move forward during its flight through the air

Variations: Try several consecutive hops in the same direction—forward, sideward, backward. Try several consecutive hops in different directions

Trained Seal

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Bending, stretching, lifting

Performer lies flat on his front with fingers clasped behind neck and elbows sideward. Arches back by lifting shoulders and legs from floor. Returns to starting position and repeats as often as desired.

Suggestions: Legs kept straight and together throughout. Hold the arched position several seconds, increase this time as performer's ability improves. Force elbows backward. Keep head in its normal position

Seal Crawl

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Pushing, walking

Front support position on floor with weight supported on hands and front of toes. Walk forward on hands dragging the rest of body behind.

Suggestions: Keep arms straight, and hands shoulder-distance apart. Keep legs straight with hips in line with shoulders and feet. Take short steps on hands

Variation: Walk forward a short distance, lower body to floor, roll over on back, and clap the hands (flippers) together

Wheelbarrow

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Lifting, walking, balancing

Number one assumes a front support position with the feet fairly wide apart. Number two stands between the legs of number one facing in the same direction as his partner. Number two firmly grasps number one's legs just above the knees. Both performers walk forward (number one walks on his hands and number two walks on his feet).

Suggestions: Number one should keep his arms straight and his head up. Number two should take short steps

Variations: Walk in various directions (forward, backward, sideward, in circle, zigzag, serpentine)

Safety: Care should be taken to avoid undue strain on back of number one.

Stooping Stretch

Equipment: Stick of white chalk
Space: Playground, playroom, gymnasium
Basic Skills: Bending, stretching, balancing

Stand "heeling" a starting line, with the feet about a foot apart. Hold chalk with both hands. Bend forward from the hips reaching hands backward between legs as far as possible to make a chalk mark on the floor.

Suggestions: Keep feet in same place throughout the performance of this stunt. Keep legs straight from start to finish. Maintain balance

Variations: Same stunt holding chalk in left (right) hand

Chinese Get Up

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Rising, balancing, pushing

Two companions sit touching back-to-back position with elbows locked and feet close to the buttocks. Rise to a stand while maintaining back-to-back position with elbows locked. Begin rising efforts at same time. Pull upward from feet. Each companion will press backward against the other. Move feet backward as the stunt progresses.

Safety: Good footing is essential for the success of this stunt

Running Broad Jump

Equipment:	Mats to land on or a jumping pit filled with wood shavings
Space:	Playground, gymnasium
Basic Skills:	Running, jumping, falling
Description:	(For description of this jump refer to page 30).

Human Rocker

Equipment:	Mat
Space:	Playground, classroom, gymnasium
Basic Skills:	Bending, balancing, pulling, stretching

Lie face down on mat with arms at sides of trunk. Bend knees raising feet at least to the vertical. Grasp ankles, arch back, and lift head and shoulders. Rock forward and backward, on abdomen to chest to thighs, simulating a rocking chair. Duck head forward and backward to produce rocking motion.

Wall Push Away

Equipment:	None
Space:	Playground, classroom, playroom, gymnasium
Basic Skills:	Pushing, balancing, stretching

Toe a line parallel to and about two feet from base of a wall. Lean forward with body straight placing both hands on wall about shoulder height and width. Bend elbows bringing nose close to wall. Push from hands with force sufficient to return the body to a balanced stand.

Suggestions: Keep body straight throughout. Depend on the power of the arms to complete the stunt

Variation: Try doing this stunt with feet three feet or more from the wall

Wring the Dishrag

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skill: Turning

Two children stand facing each other with hands joined. Simultaneously turn in opposite directions and swing the arms a full vertical circle.

Suggestions: Partners should stand close without touching, except for hands. Partners should be of the same height

Backward Hop

Equipment: Mat for beginners
Space: Playground, playroom, classroom, gymnasium
Basic Skills: Hopping, balancing

Stand on one foot "heeling" starting line. Hop backward alighting on same supporting foot without touching free foot to floor.

Suggestions: Use free leg and both arms to maintain balance. Beginners should make short hops until the "knack" has been acquired

Long Reach

Equipment: Stick of chalk
Space: Playground, playroom, gymnasium
Basic Skills: Balancing, stretching

Toe starting line with both knees fully bent and the chalk held in one hand. While keeping both feet behind starting line walk forward on hands to a front support position. Shift weight toward supporting arm and reach forward as far as possible to make a chalk mark on floor. Measure distance from chalk mark to starting line.

Suggestions: Front support position should be held with the body straight from heels to shoulders. Keep knees, pelvis, and chest off floor. Bend supporting arms to secure greater reach. Alternate the supporting arm

Backward Roll

Equipment: Mats
Space: Playroom, gymnasium
Basic Skills: Balancing, pushing, bending

Stand with back toward mats. Lower the trunk well forward as the balance is lost backward from the starting position. The performer drops to a sitting position and immediately rolls backward placing his hands behind the corresponding shoulders. The legs and hips rise well over the head. Push from both hands to the feet return to the mat beyond the head. Finish in a standing position.

Suggestions: Roll smoothly. Knees may be kept straight or slightly bent. Duck the head forward to avoid striking it against the mat

Variation: Consecutive backward rolls full length of mat

Balance Walk

Equipment:	12-foot board 2" x 4"
Space:	Playground, playroom, gymnasium
Basic Skills:	Balancing, walking, sliding, bending

Stand on one or both feet at one end of the two by four board facing the far end. Two by four resting on narrow edge. Walk forward full length of narrow edge.

Suggestions:	Use arms, trunk and free leg to assist balance. Place feet lengthwise to supporting surface
Variations:	Same stunt walking backward. Same stunt sideward (slide feet). Walk forward to middle, half turn, and walk backward to end. Balance on one foot and bend supporting knee. Balance on both feet and bend both knees. Slide feet inside of walk

Squat Balance

Equipment:	Mat
Space:	Playground, playroom, gymnasium
Basic Skill:	Bending

The performer stands facing the mat with both feet together, squats deeply and spreads the knees apart, places the hands shoulder distance apart on the mat with the arms between the knees. Place the knees just above the elbows, lean forward and raise feet from the mat and balance on the hands.

Suggestions:	Several performers can practice this stunt at the same time by lining up along length of mat. Spread fingers apart and press fingers against mat to keep from falling forward. Lift head upward. Point toes
Variation:	Duck head forward and execute a forward roll to a stand from a squat balance

Sit-Ups

Equipment:	Any suitable anchor for performer's feet, e. g. stall bars, companion, etc.
Space:	Playground, classroom, playroom, gymnasium
Basic Skills:	Bending, lifting, twisting

Lie on back with legs straight, feet together, hands clasped behind neck, and feet anchored. Rise to a sitting position touching left elbow to right knee, and return to the starting position. Without delay repeat the sit-up touching right elbow to left knee. Continue the sit-ups a stated number of times or as long as possible.

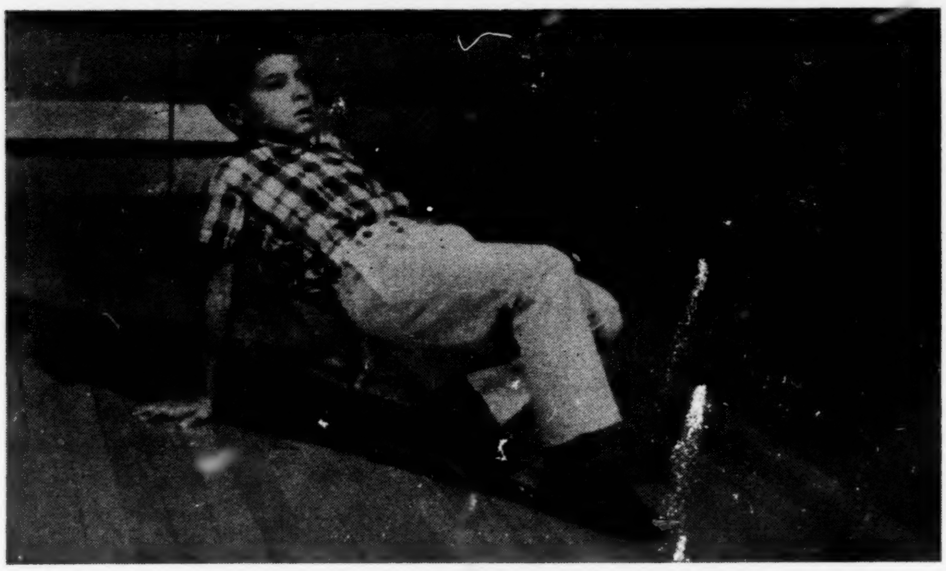
Suggestions:	Avoid undue muscle soreness by gradually increasing the number of continuous sit-ups. Good trunk and shoulder posture should be encouraged
Safety:	Return to lying position carefully to avoid striking head or upper part of body forcefully

Crab Walk

Equipment:	None
Space:	Playground, classroom, playroom, gymnasium
Basic Skills:	Bending, walking

Sit on floor with feet placed close to buttocks and hands placed behind to support the body as the hips are raised until the trunk and thighs are in a straight line. Walk in any direction while holding the above position.

Suggestions:	Keep the hips up. Take short steps with hands and feet



Heel Clicks

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skill: Jumping

Normal standing position with feet slightly apart. Spring upward as high as you can and click heels at least twice before alighting on feet with feet slightly apart.

Suggestion: Swing the arms upward to get a higher spring

Hanging

Equipment: Horizontal bar or trapeze, flying rings, pipe across door frame
Space: Playground, playroom, gymnasium
Basic Skill: Hanging

Spring from the balls of both feet, swing the arms upward, and grasp the bar with both hands.

Suggestions: Hang without swinging. Use ordinary (overhand), or reverse (underhand), or combined (one ordinary and other reverse) grasps with thumb around bar.

Hands may be close together, far apart, or shoulder-distance apart. Legs straight, feet together, toes pointed. Use an active hand (do not sag at the shoulders)

Variations: Tuck-hang with knees raised forward and toes toward floor. Half-lever-hang with straight legs raised and held in a horizontal position. Cross-hang, combined grasp, with plane of shoulders at right angles to bar

Knee Dip

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Bending, balancing

Raise one foot backward off floor. Bend knee of supporting leg until opposite knee touches floor. Return to starting position.

Suggestions: Only supporting foot and opposite knee are to touch the floor. Maintain good balance. Arms can be used to aid balance.

Safety: Do not drop onto knee too forcefully

Jump and Reach

Equipment: Chalk
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Jumping, stretching

Stand facing a wall with toes touching wall and heels on floor. Reach up as far as possible and make a horizontal mark on the wall. Turn so that the side with the marking arm is next to the wall. Spring straight upward from balls of both feet swinging the arms upward. At the height of jump, place another horizontal mark on wall. Distance between the two marks is the height of the jump.

Suggestions: A minimum flexion (forward bend) at hips when preparing to spring. Try springing with feet close together or with one foot slightly in advance of the other

Leap Frog

Equipment: Mat
Space: Playground, playroom, gymnasium
Basic Skill: Jumping

Number One kneels on all fours with head held down and arms straight. Number Two stands a few feet behind. Number Two jogs toward Number One and springs, from balls of both feet, from a spot immediately behind Number One, at the time of spring Number Two swings his arms forward placing both hands on upper back of Number One and performs a straddle vault alighting in front of his companion. Number One then leaps over Number Two.

Suggestions: Easy run toward take-off. Minimum lean at instant of take-off. Avoid springing too high. Adjust height of obstacle to ability of performer

Variations: Same stunt without preliminary run. Gradually increase height by having the one companion stand with his shoulders at various heights

Leg-Balance Stand

Equipment:	None
Space:	Playground, classroom, playroom, gymnasium
Basic Skills:	Bending, balancing

Support body on one foot with trunk and other leg in a horizontal position. Arms extended to assist in maintaining balance.

Suggestions:	Keep head up. Knee of supporting leg may be kept straight or slightly bent
Variation:	Change supporting leg without changing position of trunk or losing balance

Jumping for Height

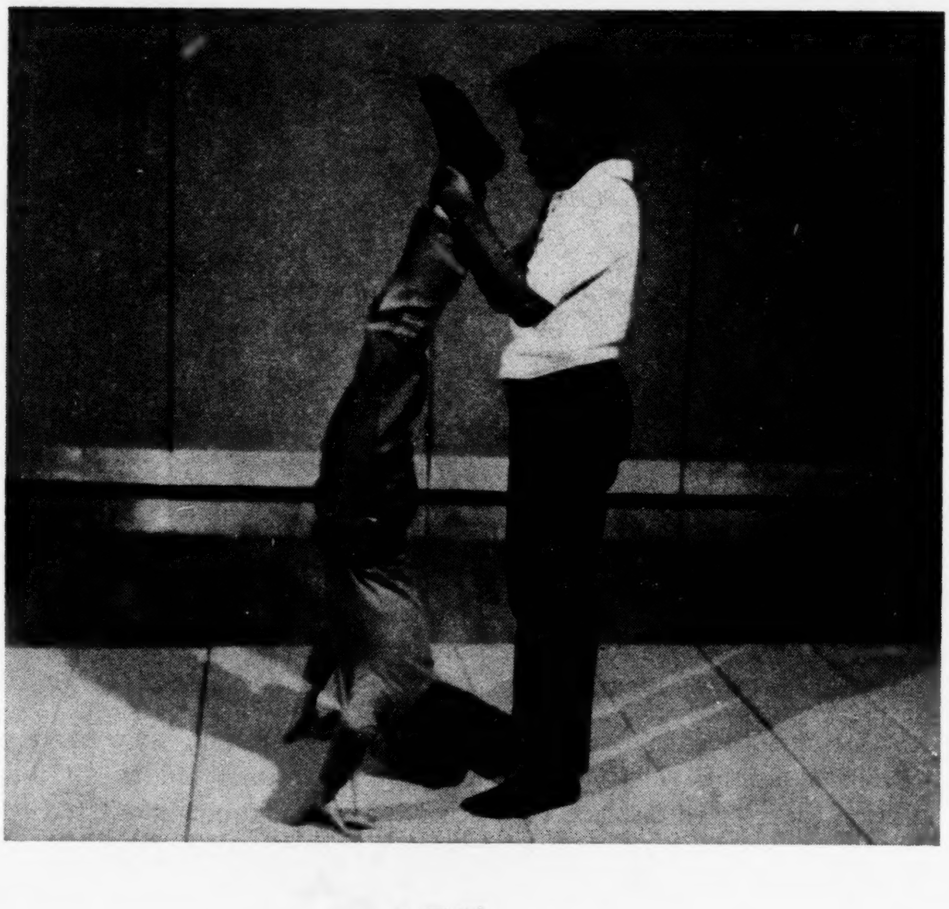
Equipment:	Mats or high jump pit, standard and cross-bar, or two companions holding rope
Space:	Playground, playroom, gymnasium
Basic Skills:	Jumping, bending
Description:	(See pages 31-32).

Suggestions:	Raise cross-bar according to ability of children. State at outset of competition the number of trials allowed before elimination
Safety:	Care should be taken to provide and carefully arrange mats or pit to provide the utmost safety. Good footing for take-offs

Head-and-Hand Balance

Equipment:	Mat
Space:	Playground, playroom, gymnasium
Basic Skills:	Balancing, bending

Place hands shoulder-distance apart on mat with fingers forward. Lean forward placing top of forehead on mat to form a triangular base. Lift the trunk and legs to a vertical position maintaining a normal arch in back.



Suggestions:	Push from hands to aid in lifting trunk and legs to balance position. Knees straight, feet together, toes pointed. Control balance by pressing downward with hands. Try to get a steady balance
Variations:	Head-and-hand balance from a squat balance. Head-and-hand balance from a forward roll
Safety:	"Spotter" or helper should assist to prevent awkward fall. If pupil starts to fall over on back, he should immediately go into a forward roll instead of attempting to straighten body and catch on feet

Bone of Contention

Equipment:	Mat
Space:	Playground, playroom, gymnasium
Basic Skills:	Pulling, balancing

Two players sit on the floor facing each other with legs extended and the soles of the shoes touching. Each grasps a stick that is held over the toes. At the signal to pull, each tries to upset the other. A player wins if his opponent lets go of the stick, loses his balance, or is pulled up.

One Sided Wrestle

Equipment:	None
Space:	Playground, playroom, gymnasium
Basic Skills:	Pushing, pulling, balancing

This is a one-sided wrestle between two persons. Each stands on one leg; they then grasp right hands and each tries to make the other lower his upraised foot to the ground, or touch the floor with his free hand. The opponent may not be touched with the free hand.

Rooster Fight

Equipment:	None
Space:	Playground, playroom, gymnasium
Basic Skills:	Bending, pushing, striking

A ring six feet in diameter is drawn on the ground. Two players are placed in this ring. They stoop and grasp their ankles. In this position they try to displace each other by bumping one another with the shoulders. The player loses who is overthrown or who loosens his grasp on his ankles.

RELAYS

(Note—For description of relay formations, see pages 16-17)

Running Relay

Equipment: None
Space: Playground, gymnasium, playroom
Basic Skills: Running, turning
Formation: Single file

On signal, the first player in each file runs to a goal line, touches it, returns, and taps the second player in his line. The first player goes to the end of his line while the second player is repeating the first player's actions. Continue until all have run.

The team finishing first wins.

Foot to Foot Relay

Equipment: None
Space: Playroom, playground, gymnasium, classroom
Basic Skills: Walking, balancing
Formation: Single file

First player advances on starting signal by placing the heel of the advancing foot against the toe of the back foot on each step. He walks as described to a turning point twenty feet distant, returns, touches player Number Two and proceeds to the rear of his line while player Number Two repeats the process. Continue until all players have advanced.

The team wins whose Number One player gets back to his original place first.

Stiff Knee Relay

Equipment: None
Space: Playroom, playground, gymnasium
Basic Skills: Running, balancing
Formation: Single file

Keeping knees stiff, the number one player of each team advances on signal to a designated turning point, returns, and touches-off the next player of his team who repeats the procedure. Play continues until all players have run the course. The team finishing first wins.

Hopping Relay

Equipment:	None
Space:	Playground, playroom, gymnasium
Basic Skills:	Hopping, skipping
Formation:	Single file

On signal, the players in turn hop on one foot to the turning line, and return hopping on the other foot. The turning point should be approximately thirty feet away. The team is declared winner whose last player finishes first.

Variation I:	Same as above, only skip
Variation II:	Same as above, only skip rope

Arch Ball Relay

Equipment:	Balls, beanbags, etc.
Space:	Playground, playroom, gymnasium, classroom
Basic Skills:	Stretching, running
Formation:	Single file

On signal, the first player of each team hands ball over head to second, second to third, etc. The last player in each line, upon receiving the ball, runs to the head of his line and starts process again. The first line to complete this cycle wins.

Stoop and Stretch Relay

Equipment:	Beanbags, erasers, or clothes pins
Space:	Playground, playroom, gymnasium, classroom
Basic Skills:	Bending, running
Formation:	Single file

On signal, the first player in each row raises the beanbag over his head and drops it. The second player picks it up and does likewise. When the last player gets the object, he runs to the head of his line, as the other players move back one space, and starts the process again. When the first player gets back to the head of his line, the players of that team raise both hands to indicate they have finished.

Between the Legs Passing Relay

Equipment: Balls, erasers, beanbags, or other objects
Space: Playground, gymnasium, playroom, classroom
Basic Skills: Bending, stretching
Formation: Single file

The players take a stride-stand position close enough to touch the hands of the players in front as they are extended backwards and between the legs. At the signal the ball is handed between the legs. When the last player gets it he calls "about face", whereupon the players turn around and the ball is passed back. The team finishing first wins.

Over and Under Relay

Equipment: Balls, Indian clubs, erasers, beanbags, or other objects
Space: Playground, playroom, gymnasium, classroom
Basic Skills: Bending, stretching, running
Formation: Single file

Each captain has a ball, and at a given signal passes it over his head to the next player, who passes it between his legs, and so on. The ball is brought back to the front of the line by the last player in the line and the passing is repeated. When the captain becomes the last player in his line and receives the ball he runs forward to a designated circle 15 feet in front of his line, leaves the ball, and returns to his original place. The team wins whose captain is the first to return to his original position.

Jump Ditch Relay

Equipment: None
Space: Playground, gymnasium, playroom, classroom
Basic Skills: Running, leaping
Formation: Single file

Midway between the starting line and the turning line, draw two lines across the floor of such distance apart that the players can jump over them. This is the ditch. On signal, the first player of each team runs forward, leaps over the ditch, runs to the turning line, returns, leaps back over the ditch and touches-off the second player of his team who repeats. After all players have run, the team wins whose last player crosses the finishing line first.

All-Up Relay

Equipment: Indian clubs, books or blocks of wood
Space: Playground, gymnasium, playroom
Basic Skills: Running, bending
Formation: Single file

Directly in front of each team, place a circle two feet in diameter. Place another circle besides this one. In one circle stand three Indian clubs or other suitable objects. On signal, the first player in each row runs to the clubs and, using only one hand, moves the clubs from one circle to the other circle. All clubs must remain upright before the player returns and touches-off player Number Two. This second player then runs forward and moves the clubs back to the opposite circle, and so on. Continue until all have run. The team returning its first player to his original position first, wins.

Variation I: Using one circle only, the runner upon reaching the clubs, knocks them over with his foot and then sets them up again in the circle before returning to touch-off the next player of his team.

Variation II: The runner picks up one club at a time and strikes the top of the club on the floor, then sets it up in the circle again

All Fours Relay

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Running, balancing
Formation: Single file

On signal, the number one player in each file advances on all fours twenty or thirty feet to the turning point, returns by running in an upright position and touches-off number two player, and so on, until the circuit is completed. The team finishing first, wins.

Variation: Advance by imitating an animal such as a dog or cat

Double-Bounce Relay

Equipment: Balls
Space: Playground, playroom, gymnasium, classroom
Basic Skills: Running, bouncing (a ball)
Formation: Single file

On signal, the first player of each team runs to the goal line eight or ten feet away, bounces the ball twice, runs back, gives the ball to the next player and goes to the end of the line while player number two repeats the action of the first player. The team finishing first is winner.

Throw and Catch Relay

Equipment:	Balls
Space:	Playground, playroom, gymnasium, classroom
Basic Skills:	Throwing, catching, running
Formation:	Single file

The leader or captain of each team stands on a line drawn eight or ten feet in front of his team. Each leader has a ball. On signal, he tosses the ball to the first player who tosses it back and then goes to the end of the line. This action is repeated until all players are back in their original positions. The first team to get players back into original positions is winner.

Variation: Bounce the ball instead of throwing

Tadpole Relay

Equipment:	Playground ball
Space:	Playground, gymnasium
Basic Skills:	Skipping, running
Formation:	Circle

Divide pupils into two teams of from eight to ten players. One team forms a circle with players facing the center and close enough to hand a playground ball from one to the other. The opposite team forms a straight line (the tail of the tadpole) extending out from the circle. (First player in straight line is facing the circle.)

At a signal, the ball is handed around the circle, starting with the player opposite the first player in the line. At the same time the first player in the line starts skipping around the outside of the circle in the same direction that the ball is being passed and tries to get back to the starting point ahead of the ball.

A point is scored for the team winning. The head player in the line goes to the foot of the line and the action is repeated until all in the line have skipped. Teams change places and the process is repeated. Team making the most points wins.

As children gain proficiency in ball handling, the ball may be tossed instead of handed. Players in the line may hop or run.

Line Zig-Zag

Equipment:	Four balls (playground)
Space:	Playground, gymnasium, classroom
Basic Skills:	Throwing, catching
Formation:	Double file

The players are in double line formation with two to five feet between each player and five feet separating each line. The players face each other but take a position so that each player is opposite a space instead of a player.

The first player in each group has a ball. On signal, the ball is thrown to the first player in the opposite line. The ball is returned to second player of the first line and so on in zigzag fashion to the end of the line where the ball is immediately sent back to the front in the same way. The team which first gets the ball back to the head of the line wins.

Rope Skip Relay

Equipment:	Jumping ropes (one to a team)
Space:	Playground, gymnasium
Basic Skills:	Striking, running
Formation:	Single file

Lead player in each file is given an eight foot jumping rope. On signal, he proceeds to the turning line, skipping over the rope three times in going, returns, skipping over the rope three times, and gives it to the second player, who repeats. The team returning their lead player to the head of the line first after all players have run, wins.

ACTIVITIES FOR THE MIDDLE ELEMENTARY GRADES

Rhythms

Elements of the rhythm program, as outlined in Grades 1-3 should be amplified in the fourth and fifth grades. More emphasis should be placed on specific skills and folk dance instruction.

Fundamentals of Movement

A. *Locomotor Movements* (include those listed for primary grades, page 103 and Polka and Waltz)

The following examples indicate what may be done with locomotor movements in grades four and five:

1. Walking
   - a. Walk with change of direction on each measure
   - b. Combine 4 walks and 4 hops
   - c. Walk in 2's, 4's, single file, etc.
2. Skipping
   - a. Skip with as much elevation as possible–point toes, arms swing in opposition to legs, full ankle extension on take off
   - b. Four skips forward; four skips turning
3. Polka–Step done to a 2/4, 4/4, or 6/8 meter. The polka step is a step-hop combination, a two-step with the addition of a hop. When done to a 2/4 time the count is "and, one, and, two"

2/4 time	count	and	1	and	2
	action	Hop R	Step L	R to L	Step L

"Heel and Toe Polka". 2/4 or 6/8 time. Count is "one, and two, and". Count "one and": touch R heel forward, toes up and lean backward. Count "two and": touch R toes to rear and lean forward. One polka step and repeat above. The "Heel and Toe" step may be executed in front of toes of supporting foot, or at instep of supporting foot, instead of extending the leg forward and back as described above. Young children may use three running steps and a hold, instead of the true polka step.

Sequence of directions for Polka Step.[1]

1. Clap hands to music
2. Hold one count and stamp three times with R. foot. Then hold one count and stamp three times with L. foot

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[1] Van Hagen, Dexter and Williams, *Physical Education in the Elementary School.* Sacramento: California State Department of Education, 1951, pages 208-209.

3. Hold a count and alternate foot stamping
4. Gradually make sound less by rising on toes during stamping
5. Advance by using three running steps and hold
6. Advance by hopping once and running three steps
7. Advance by hop, step, step together, step

4. Waltz

a. *Waltz step*

Starting with right foot, step forward three steps, one step on each count. Feet are together on the third count

¾ time	Count	1	2	3
	Action	Step R	Step L beyond right	Bring feet together (Rt. to left)
	Count	1	2	3
	Action	Step L	Step R beyond left	Feet together; etc. (left to rt.)

Starting with the left foot step backward three steps, one step on each count (Action same as above except step is taken backward.) Step may be repeated turning right and turning left.

b. *Waltz balance*—without partner; with partner. Forward right, bring left foot up to right and hold, rising on balls of feet. Left foot back, right back to left foot and hold, rise on toes

Forward (right)	Together	Hold
1	2	3
Back (left)	Together	Hold
1	2	3

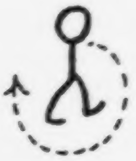
B. *Axial or stationary movement*—(See axial movements for primary grades—page 104).

Examples of what may be done with axial movements in grades four and five

1. Swinging and swaying (3/4 or 4/4 time)

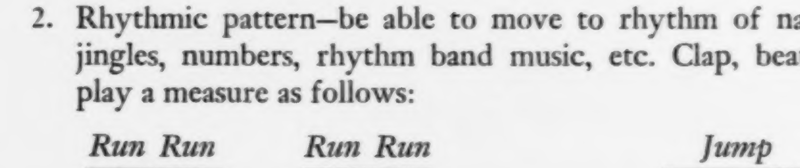
a. *Side pendular swing*—swing in as large as arc as possible to slow ¾ time, fingers touching floor each time. Shift weight from side to side

b. Arm swings–4/4 time. Keep body upright. Two counts in an arc. Shift weight



c. Swing and turn (3 step turn) Swing right, swing left,

$$\frac{\text{Swing and turn,}}{1}\ \frac{\text{turn,}}{2}\ \frac{\text{turn}}{3}$$



Swing RT.
Swing LT.
Swing RT.
Turn
Turn
Turn

C. Rhythmic aspects of movement

1. Meter–2/4, 3/4, 4/4, 6/8 time–be able to count and accent first beat of measure, etc.
2. Rhythmic pattern–be able to move to rhythm of names, jingles, numbers, rhythm band music, etc. Clap, beat, or play a measure as follows:

$$\underbrace{\frac{\textit{Run Run}}{\text{1 and}}\qquad\frac{\textit{Run Run}}{\text{2 and}}\qquad\qquad\frac{\textit{Jump}}{\text{3 and 4 and}}}_{\text{1 measure}}$$

Children may follow above pattern or devise own pattern.

3. Accent (Refer to 1) be able to accent rhythm with a heavy movement, (stamp or jump) with a change of level (kneel, stoop, jump high, arms swing up, etc.)
4. Tempo–establish a regular 4/4 beat. Run twice as fast; walk half as fast as follows:

Run R R R R R R R
1, &, 2, &, 3, &, 4, &

Walk W W W
1, 2, 3, 4,

Walk Walk
$\underbrace{\text{1-2}}$ $\underbrace{\text{3-4}}$

5. Phrasing—Change direction on each phrase of music (running, skipping, sliding). Play tag game to music, tagging only on beginning of each phrase. Distinguish verse and chorus phrasing of folk dances, phrase where movement changes, etc.

D. Spatial aspects of movement

1. Floor pattern and change of direction as used in folk dances, provide experiences; such as; using single circle, double circle, turning with partner (arming), 3's, squares interweaving, couples changing partners, etc.

   Work out original floor pattern to a simple folk song such as "Jimmie Crack Corn"

   Circle to right—"Jimmie Crack Corn and I Don't Care"
   Circle to left—Repeat
   In to the center; arm high—Repeat
   Kneel or bow—"My Masters Gone Away"

2. Use of level—Extend range of movement from off the floor by jumping or leaping or stretching on toes, to bend, kneel, sit, and lying down,

e.g., Change from standing on toes—	measure 1
To—bend at the waist	measure 2
To—kneel on one knee	measure 3
To—curl up with both knees	measure 4
To—lying flat on back	measure 5

   "Seven Jumps", "Jack-In the Box", "Hansel and Gretel" and "Angel Dance" may develop the use of levels further

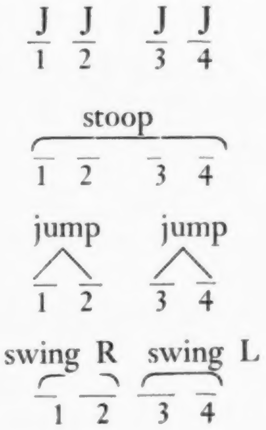
3. Use of quality and dramatic movement experiences should range from sharp percussive to slow and sustained—and swinging

e.g., Jump or bounce sharply—Measure 1 4/4 time

Stoop slowly for 4 counts—Measure 2

Jump up off floor—on count 1 and 2, and 3 and 4—Measure 3

Swing right (counts 1 and 2), swing left (counts 3 and 4)—Measure 4



Repeat measures 1-4

Pushing, pulling, striking may be dramatized, thus imitating methods of transportation, farming, etc. These may be developed into dance patterns.

An example of creative and dramatic dance will be found in the *Unit* below. (Note: Use as many locomotor, and axial movements with variations in rhythm quality and use of space as possible.)

Unit: Story of Hansel and Gretel

Music: Opera "Hansel and Gretel"

1. "Partner come and dance with me" dance introduced in third or fourth grade. Review and work on skill of skip or polka for chorus.

2. "Angel Dance" 4/4 time slow-smooth emphasis on level. Use smooth processional walk—slow turning, swaying, swinging, kneeling and changing level of arm movement. The following pattern may be used:

Two lines enter and form circle around sleeping children; break off into two groups with different levels; and form in semi-circle back of children.

3. "Witches Dance" (2/4 fast "Hocus, pocus, witches charm"). Place emphasis on dramatic movement, sharp percussive in quality with contrasts of smooth sustained movement; twist and bend body as magic portion is being stirred, etc. Step hop, whirling turn, fast crouching run or gallop, etc.

4. "Dance of Gingerland Children" 4/4 time

"The Spell Is Broke and We Are Free". Place emphasis on floor pattern. Skip, slide, step-hop using variety of floor patterns, such as circle, couples, fours, two lines, form arch, cast off, etc.

(NOTE: Other units based upon the Circus-work, Indian and colonial history, etc., may be used in a similar manner).

Records for Fundamental and Creative Rhythms

(NOTE: See pages 114-117 for records listed for primary grades. Many of these may be used in the teaching of fundamental and creative rhythms in the fourth and fifth grades.)

Childhood Rhythms[1]

Series III

Metrics	
2/4 and 3/4 meters	Record 301
4/4 and 6/8 meters	Record 302
Fundamental Rhythms	
Walk; run; skip	Record 303
Basic Movement	
Swinging; sustained	Record 305
Phrasing	
I. Simple II. Question and answer	Record 306

FOLK DANCES

Paw Paw Patch

Music: Van Hagan, Dexter, and Williams, PHYSICAL EDUCATION IN THE ELEMENTARY SCHOOL, page 515

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[1] See bibliography for source of records.

Records: Victor—Singing games—Album E-87, No. 45-5066B
Burns—Folk Dance Album E, No. 764 and Album G, No. 516
Bowmar—"Play Party Game, Album 1"

Words:
1. Where, oh where is sweet Little Nellie?
Where, oh where is sweet Little Nellie?
Where, oh where is sweet Little Nellie?
Way down yonder in the paw paw patch

Chorus:
Pickin' up paw paws, puttin' them in a basket,
Pickin' up paw paws, puttin' them in a basket,
Pickin' up paw paws, puttin' them in a basket,
Way down yonder in the paw paw patch

2. Come on boys and let's go find her,
Come on boys and let's go find her,
Come on boys and let's go find her,
Way down yonder in the paw paw patch

Formation: Double line, partners side by side; the girl on the right of the boy. (If group is large, divide group into several lines with not more than five or six couples in a line)

Basic Skills: Skipping, bending

Verse 1: Girl at head of the girls' line turns to her right and skips down behind the line of girls and up around the line of boys until she is back in place

Chorus: Couples join inside hands and skip down the center of the line, led by head couple stooping down as if scooping up paw paws as they skip. All return to their places

Verse 2: The same girl skips as she did in Verse 1 followed by the entire line of boys. As the skip starts the first boy turns and beckons the other boys to help him find little "Nellie"

Chorus: Couples skip down the center of the line. At the end of the line the head couple raises their arms to form an arch through which all the other couples pass. The arch couple remain at the foot of the line. Second girl and boy become head couple

Dance may be repeated until all girls have had an opportunity to be the leader

Hansel and Gretel

Music: La Salle, *Rhythms and Dances for Elementary Schools,* page 91

Records: Bowmar—"Folk Dances No. 4"
Burns—Folk Dance Album E, No. 763 and Album G, No. 511

Victor—"Folk Dances for Fun"—LPM 1624

Words:

1. Partner come and dance with me,
   Both your hands now give to me,
   Right foot first, left foot then,
   Round and round and back again

2. Tra la la la la la la,
   Tra la la la la la la,
   Tra la la la la la la,
   Tra la la la la la la

3. With your feet go tap, tap, tap,
   With your hands go clap, clap, clap,
   Right foot first, left foot then,
   Round and round and back again

4. With your head go nip, nip, nip,
   With your fingers snip, snip, snip,
   Right foot first, left foot then,
   Round and round and back again

Formation: Double circle partners facing

Basic Skills: Skipping, running

Verse 1:

Measures 1-2: Curtsy to partner

Measures 3-4: Couples join right hands and left hands across

Measure 5: Place right heel forward

Measure 6: Change weight and place left heel forward

Measures 7-8:	Drop hands and turn in place with running steps
Verse 2	
Measures 9-16:	Couples join right hands and skip forward
Verse 3	
Measures 17-24:	"With your feet go"—all stand still "Tap, tap, tap"—all stamp right, left, right "With your hands go"—all stand still "Clap, clap, clap"—all clap hands "Right foot first"—place right foot forward: "Left foot then"—spring onto right foot, placing left foot forward: "Round and round and back again"—beginning with left foot turn counterclockwise once around in place with four skipping steps
Verse 4	
Measures 17-24	repeated. Repeat all nodding head at "nip, nip, nip" and snapping fingers at "snip, snip, snip"

Bleking

Music:	La Salle, *Rhythms and Dances for Elementary Schools,* pages 74-75
Records:	Bowmar—"Folk Dances No. 4" Burns—Folk Dance Album H, No. 527
Formation:	Single circle, partners facing with both hands joined
Basic Skill:	Hopping
Measure 1:	Jump bringing right heel and right arm forward, elbow straight, right hand in front of partner's shoulder, and left arm well back with elbow bent. Jump, extending left heel and left arm in same manner. Slow time
Measure 2:	Continue three times in quick succession, right, left, right. (This is the *Bleking Step*)
Measures 3-8:	Repeat step three times

Measures 9-16: Hop waltz; step-hop. Partners join hands and extend arm sideward. Boys begin on right foot, girls on left foot. Both bend toward foot on which step-hop is taken, turning and moving around the room. Repeat the dance

Dutch Couple Dance

Music: "Where, oh, Where, Has My Little Dog Gone"

Records: Burns–Folk Dance Album A, No. 333, and Album J, No. 552
Victor–"Happy Folk Dances", LPM 1620

Formation: Double circle facing counterclockwise. Partners' inside hands joined

Basic Skill: Hopping

Measures 1-6: Six Dutch steps forward. Step on the inside foot with a stamp (count 1). Swing the other foot across the body, brushing foot on the floor (count 2). Hop on inside foot (count 3). Repeat five times

Measures 7-8: Turn away from partner and face in the opposite direction with four light hops on both feet, holding last position for two counts. Repeat measures 1-8 ending with partners facing–girls' backs to the center

Measures 9-12: Four step hops away from partner

Measures 13-16: Repeat measures 9-12, going forward toward partner

Measures 17-22: Dutch waltz six times right and left as follows: Join both hands with partner, arms raised shoulder level. Step on the right foot (girls); hop and raise left leg to the side. (Boys just the opposite.) The body is bent toward the side on which the hopping is done

Measures 23-24: Four little hops on both feet in place, holding last position for two counts. End facing forward to repeat dance from the beginning

Shoo Fly

Music: La Salle, *Rhythms and Dances for Elementary Schools*, pages 106-107

Words:

1, 4, 7 Shoo fly, don't bother me
Shoo fly, don't bother me

2, 5, 8 Shoo fly, don't bother me,
For I belong to somebody

3, 6, 9 I do, I do, I do,
And I'm not going to tell you who,
For I belong to somebody,
Yes, indeed I do

Record: Bowmar—"Play Party Games, Album 1"

Formation: Single circle of couples, girls at the boys' right, all hands joined. One couple is designated as head couple, another couple directly across circle becomes foot couple

Basic Skills: Walking, skipping

*1. Keeping hands joined, all walk four steps toward center of circle and four steps backward to places

2. Repeat action of (1)

3. Keeping inside hands joined, the circle is turned inside out, as follows: The head and foot couples advance slowly to meet each other. The foot couple walk under arch made by head couple to point occupied by head couple. Entire circle follows under the arch until the head couple turn under their own hands. (All hands should be joined with players facing out. Repeat words and music of three as often as necessary to complete the figure)

4. Keeping hands joined, all walk four steps forward and four steps backward to places

5. Repeat 4

6. Keeping hands joined, the circle is turned right side out, as follows: head couple and foot couple move backward to meet each other. Foot couple backs under arch made by head couple, followed by entire circle. As the head and foot couples move backwards, the other players walk for-

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*Numbers correspond to those given in front of words ward to their places. Head couple turns under their own joined hands and everyone return to original place in circle (Repeat words and music of six as often as necessary to complete circle)

7. Repeat action of one
8. Repeat action of two
9. Partners face each other, join both hands and swing, turning clockwise in place with skipping steps. At end of swing, girl stands at boy's left ready to repeat the dance with a new partner

Minuet

Music: Neilson and Van Hagan, *Physical Education for Elementary Schools,* page 183

Records: Burns—Folk Dance Album A, No. 331 and Album H, No. 525
Victor—"Festival Folk Dances", LPM 1621

(Note: Instructions given on record No. 331 different from those below)

Formation: Couples. Partners join inside hands. Girls hold skirt with outside hand, boy's outside hand on hip. Dance in slow, courtly manner

Basic Skill: Walking

Measures 1-6: Point outside foot forward (one); lift foot slightly off the floor and point again (two); step on outside foot (three). Repeat six times, alternating feet

Measures 7-8: Partners face, deep curtsy. Boy places heels together; makes a low bow. Girl steps in line of direction (one); facing partner, steps backward with inside foot, leaving outside foot pointed outward (two) curtsy (three); steps forward on outside foot (four); brings inside foot up to outside (five); rises on toes and lowers heels (six)

Measures 9-14: Face partner, joining right hands. Step forward on right foot (one); rise on toes and lower (two and three). Step backward on left foot (one); point right foot forward (two and three). Repeat. Beginning with right foot, take three walking steps in circle around partner (one, two, three); point left foot forward (one, two, three)

Measures 15-16: Deep curtsy. Repeat measures 9-16 with left hands joined

Measures 9-16 repeated: Couple No. 1 faces about and joins hands with couple No. 2 in star formation. Take three walking steps, right, left, right; point left foot forward (one, two, three). Repeat three times in all. Drop hands. Deep curtsy during measures 15-16. Repeat all with left hands joined

Measures 1-8: Repeat first steps

Coming Through the Rye

Music: "Comin' Through the Rye"

Record: Evans—Children's Dances, Series 4, No. 404

Formation: Double circles, partners side by side with inside hands joined and facing counterclockwise

Basic Skills: Walking, sliding, skipping

Step 1:

A. Start with outside foot, step sideward away from partner; place toe of inside foot behind the heel of outside foot and bend knees (step and bend). Repeat toward partner, starting with inside foot. Beginning with left foot, walk four steps around circle

B. Partners face, join both hands and extend arms sideward at shoulder height. Starting counterclockwise, step to side with outside foot, place toe of inside foot behind other heel and bend both knees (step and bend). Repeat in other direction. Four slides sideward (counter clockwise)

Step 2:

A. Partners join right hands, skip eight steps around each other to place

B. Repeat A with left hands joined

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Pop Goes the Weasel

Music: "Pop Goes the Weasel"

Record: Methodist—World of Fun Series, M 104
Evans—Children's Dances, Series 4, No. 403

Formation: Double circle facing counterclockwise. Partners join inside hands and place outside hands on hips.

Basic Skills: Walking, skipping

Measures 1-2: Step right, left, right, point left toe

Measures 3-4: Step left, right, left, point right toe

Measure 5: Step right, place left foot behind, bend knees (step and bend)

Measure 6: Step left, place right foot behind, bend knees (step and bend)

Measures 7-8: Girl skips around under boy's right arm, which is held high

Repeat the entire dance. Boy skips under girl's left arm and moves back to girl behind him.

Repeat dance with new partner.

Variation:

Formation: Double circle. No. 1 couples face line of direction, No. 2 couples face in opposite direction. Partners join inside hands, outside hands on hips

Basic Skill: Skipping

Measures 1-2: Skip forward four steps

Measures 3-4: Skip backward four steps

Measures 5-6: Couples facing each other join hands making circle of four and skip around four steps

Measures 7-8: All couples No. 1 raise joined hands to makes arches and skip forward while couples No. 2 skip under arches to meet new couples

Repeat dance

Tantoli

Music: La Salle, *Rhythms and Dances for Elementary Schools,* pages 114-115
Van Hagan, Dexter and Williams, *Physical Education in the Elementary School,* page 839

Records: Burns–Folk Dance Album A, No. 335 and Album H, No. 522
Victor–"Festival Folk Dances", LPM 1621

Formation: Double circle facing counterclockwise. Partners join inside hands; outside hands on hips

Basic Skills: Walking, hopping

Measures 1-8: Four heel and toe polka steps forward–around the circle. Begin with outside foot (heel and toe polka step) touch heel of outside foot forward, lean body slightly backward (count "one"); touch toe of same foot back of body and lean forward (count "two"); step forward on outside foot, bring inside foot up to it (count "one"); step forward on outside foot (count "two").

Measures 9-16: Partners face. Boy puts both his hands on his partner's waist, the girl puts her hands on partner's shoulders, and step-hop around circle until last measure. (Step-hop–step on outside foot (count "one"), hop on this foot, lifting other knee high in front (count "two"). On last measure both partners jump in the air, landing on both feet in the same formation ready to start the dance again

Gustof's Skoal

Music: La Salle's, *Rhythms and Dances for Elementary Schools,* pages 86-87

Record: Burns–Folk Dances, Album B, No. 347 and Album H, No. 525
Methodist–World of Fun Series, M 108

Formation: Sets of four couples facing center, two head-couples standing opposite and two side couples standing opposite. Girl is on boy's right

Basic Skills: Walking, skipping

Measures 1-2: Beginning with right foot, head couples walk three steps forward toward each other and make a bobbing bow to opposite couple

Measures 3-4: Same couples take four steps backward to place

Measures 5-8: Side couple same

Measures 9-12: Side couples join inside hands and form an arch. Head couples skip toward each other, separate, take as a new partner the person directly opposite him, skip through the arch. The girls going right, the boys to the left to original places, meeting own partner

Measures 13-16: All clap hands once, take both hands of partner and skip in place turning to right

Measures 9-16: Repeat with head couples forming arch; side couples skipping around
Repeat from beginning

Csehbogar

Music: La Salle, *Rhythms and Dances for Elementary Schools*, pages 118-119
Bowmar–"Singing Games and Folk Dances No. 3"

Records: Burns–Folk Dance Album J, No. 557
Methodist–World of Fun Series, M 101
Victor–"Folk Dances for Fun", LPM 1624

Formation: Single circle of partners, facing center; hands joined; girl to right of boy

Basic Skills: Sliding, hopping

Measures 1-4: Eight slides to the left

Measures 5-8: Eight slides to the right

Measures 1-2: Four walking steps toward center of circle, raising joined hands as you go

Measures 3-4: Four walking steps backward to place, lowering hands as you go

Measures 5-8: Hungarian turn. Partners facing, place right arm around waist of partner. Raise left arm above head. Hop right, step left, step right. Repeat three times doing step four times in all. Back in single circle formation, partners facing one another. Boy places hands on girl's waist. Girl places hands on boy's shoulders

Measures 9-12: Four draw steps toward center as follows: Boys step sideward left (count "one") close right foot to left, taking weight on right (count "two"). Girls begin with a sideward step right and close left

Measures 13-16: Four draw steps back to place

Measures 9-10: Two draw steps toward center

Measures 11-12: Two draw steps back to place

Measures 13-16: Hungarian turn. Finish with a shout

Crested Hen

Music: La Salle, *Rhythms and Dances for Elementary Schools,* page 84

Record: Burns–Folk Dance Album B, No. 346 and Album H, No. 527
Methodist–World of Fun Series, M108

Formation: Set composed of a boy and two girls, with the boy in the middle, or one girl with two boys. Sets may be scattered about the room

Basic Skills Hopping, walking

Figure I

Measures 1-8: Players in each set join hands in a circle. Starting with a stamp on first note of measure, move to the left using fast step-hop. Raise knees high and pull away from the circle as step is done

Measures 1-8: Repeated. Stamp or high jump on first note, dance the same, moving to the right

Figure II

Girls release hands, placing free hand on hip, and dance on each side of the boy. Throughout this figure all perform the step-hop continuously.

Measures 9-10: Girl on right step-hops under arch made by boy and girl right. Girl on right step hops in place

Measures 11-12: Boy then turns with step hop under his own arm

Measures 13-14: Girls on right step-hops under arch made by boy and girl on left

Measures 15-16: Boy then turns under his own arm. Repeat, and continue as long as desired

Norwegian Mountain March

Music: Neilson and Van Hagan, *Physical Education in the Elementary School,* page 264
La Salle, *Rhythms and Dances for Elementary Schools,* pages 128 and 129

Record: Burns–Folk Dance Album B, No. 345 and Album H, No. 523

Formation: Groups of three in circle formation, facing clockwise. In each group of three No. 1 stands in front. No. 2 and No. 3 stand side by side directly behind him, No. 2 on the left, No. 3 on the right, with inside hands joined and outside hand of each grasping the leader's hands, thus forming a triangle

Basic Skill: Running

Measures 1-16: Beginning with the right foot, the groups run forward taking three running steps to a measure, accenting slightly the first count of each measure (stamp, run, run). Bend body as accented step is taken

Measures 1-2: Stamping on the first step, No. 1, bending forward, dances backward under the joined hands of No. 2 and No. 3, who dance in place

Measures 3-4: No. 2 dances across in front of No. 1 and turns inward once around in place under No. 1's right arm

Measures 5-6: No. 3 turns inward once around in place under No. 1's right arm

Measures 7-8: No. 1 turns around once to the right under his own right arm. This should bring the three back to their original position. All dance continuously

Virginia Reel

Music: Neilson and Van Hagan, *Physical Education for Elementary Schools*, page 225
Bowmar—"Folk Dances No. 5"

Records: Burns—Folk Dance Album J, No. 558

Formation: Sets of from six to eight couples in two lines about nine feet apart; partners facing, boys in one line, girls in the other

Basic Skills: Skipping, walking

(Note: There are three parts to the dance. A skip step or light, springy step may be used.)

Part I

Measures 1-4: "Forward and Back." Players in each line join hands, walk forward four steps and greet each other. Lines walk backwards four steps
"Do it again." Repeat

Measures 5-8: "Right Hand to Opposite". Partners forward to the center, join right hands and turn. Backward to position

Measures 9-12: "Left Hand to Opposite." Repeat, joining left hands and turning

Measures 13-16: "Two Hands Turning Left." Repeat, joining both hands and turning to left

Measures 1-4: (Music Repeated) "Two Hands Turning Right". Repeat, turning to right

Measures 5-8: "Dos-A-Dos Left." With arms folded and held high, partners advance and pass left shoulder, each takes one step to left side, back to back and then move backward to position

Measures 9-12: "Dos-A-Dos Right." Repeat partners passing right shoulder to right shoulder

Measures 13-16: "Head couple down the center and back." Head couple (partners nearest the music) join hands and slide (chassé) down the center of their lines for eight slides and return to position with eight slides

Part II. The Reel

In this part the boy dances with all the girls in the opposite line and the girl dances with all the boys.

Measures 1-16: "Head Couple Reel" (or "Right arm to partner and Reel"). Head couple hook right arms and turn each other once and a half around. Girl then turns first boy in the line by hooking his left elbow with her left elbow. At same time boy turns first girl in line with left elbows hooked. Head couple then return to center, hook right elbows and turn each other; then, using left elbows they turn second person in their line (boy turning girls, girl turning boys), and so on to the end. Partners turn each other with right elbows, the line players with left elbows. At foot of set, boy turns girl halfway around. They then join hands and slide (chassé) to head of set

Part III. The March

Measures 1-16: "Head Couples Lead Off." Leaders turn away from each other and lead their lines to the foot of their set, where they stop, join both hands forming an arch. Those following them pass under the arch and march up to their starting positions. Former lead couple remains at foot of set, leaving a new couple in head position. Dance is repeated. until every couple has had a chance to be at the head

Klappdans

(Swedish Clap Dance)

Music:	Van Hagan, Dexter & Williams, *Physical Education in the Elementary School*, page 511
Records:	Burns–Folk Dance Album J, No. 551 Victor–"Folk Dances for Fun", LPM 1624
Formation:	Double circle. Partners face counterclockwise, girls on outside, inside hands joined, outside hands on hips
Basic Skill:	Walking, hopping
Measures 1-8:	Partners polka forward, starting with outside foot (For description of polka step see page 167).
Measures 1-8:	Repeated. All do heel and toe polka. (See page 167).
Measures 9-12:	Each faces partner and bows, claps hands three times. Repeat
Measures 13-14:	Each claps partner's right hand, claps own hands, claps partner's left hand, claps own
Measure 15:	Each makes a complete turn to own left, sticking right hand against partner's as turn is started
Measure 16:	All stamp three times, right, left, right

Captain Jinks

Music:	Neilson and Van Hagan, *Physical Education for Elementary Schools*, page 260 La Salle, *Rhythms and Dances for Elementary Schools*, pages 76-77
Words:	I'm Captain Jinks of the Horse Marines, I feed my horse good corn and beans, I swing the ladies in their teens, For that's the style in the army! I teach the ladies how to dance, how to dance, how to dance, I teach the ladies how to dance, For that's the style in the army! Salute your partner, turn to the right,

And swing your neighbor with all your might,
Then promenade with the lady right,
For that's the style in the army!

Record: Methodist—World of Fun Series M103

Formation: Single circle, each girl in front of a boy

Basic Skills: Walking, skipping

Measures 1-4: All march forward

Measures 5-8: Swing partners (join hands with partners and skip around in own small circle)

Measures 1-16: Partners join inside hands with boys on the inside and skip forward around the circle

Measures 1-4: "Salute your partner, turn to the right, and swing your neighbor with all your might!"

Partners face and salute each other with right hands (1 measure.) Make quick military turn one-eighth right (1 measure). Each takes a new partner (girl or boy diagonally right facing him or her) and turns once around in place (2 measures)

Measures 5-8: "Then promenade with the lady right, for that's the style in the Army!"

Boy comes to left side of girl he has just swung and walks along with her (4 measures)

When the dance is repeated, boy keeps this partner until the words "swing your neighbor"

GAMES

In the intermediate grades children are becoming more team conscious. Interest in tagging, fleeing, and chasing games continues strong. The teacher may wish to use some of the games that were taught in the primary grades and which continue to be of interest.

Three Deep

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skill: Running

Players form a double circle facing the center. One player chases another around the outside. To avoid being caught the runner steps in front of a player in the inner circle. The outside player in this group of three immediately becomes the new runner and is chased by the tagger.

Black and White

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skill: Running

Divide groups into two teams of equal number. Have teams line up facing each other in parallel lines about three feet apart. Establish base lines about thirty to forty feet back of each team. Name one team the "blacks" and the other the "whites". Toss up a disc (white on one side and black on the other) in the neutral zone between the two teams. If it comes up white then the "whites" chase the "blacks" back to base, trying to tag one or more before they reach it. All tagged join the "white" side. If the "black" sides comes up then the "blacks" chase the "whites". The team having the most players at the end of a specific time is the winner.

Circle Run

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skill: Running

Players form a circle facing the center with about three feet between players. Circle is then divided into two teams of equal number and players of each team are numbered consecutively from left to right. In this way players with the same numbers will be across the circle from each other. The teacher, or leader, calls a number and the two players having this number step back out of the circle and run to their right around the circle back to their starting positions. The player arriving first scores a point for his team. All numbers are called (not consecutively) and the team scoring the most points is the winner.

Bear in Pit

Equipment: None
Space: Playground
Basic Skill: Running, evading

Players form a circle with hands tightly clasped. The "Bear" in the center attempts to get out by climbing over or going under arms, crawling between legs or by breaking through the circle. When he escapes he runs and all others try to catch him. The one succeeding becomes the "Bear" for the next game.

Bears and Cattle

Equipment: None
Space: Playground
Basic Skills: Running, evading

The players (cattle) are divided into two groups. One group stands behind a goal line at one end of the field and the other behind a goal line at the other end of the field, with at least fifty feet separating the two goals. One player (the bear) stands in his den, near the side of the field, equidistant from the goal lines. The cattle run across the field to exchange goals while the bear rushes out to tag as many as he can. He takes those tagged back to his den where they all join hands and go out and help tag other cattle. The bear always stays at one end of the line and the first of the cattle caught at the other end and they are the only ones who can tag. If the line breaks, no cattle may be tagged, and the cattle may chase the bears back to their den. The last one of the cattle caught is the bear for the next game.

Bull in the Pen

Equipment: None
Space: Playground
Basic Skills: Running, pulling

Players form a circle with hands tightly clasped. The "bull" walks around inside examining hands and arms and asks of what they are made. They reply "Iron", "Wood", "Leather", "Steel", suggesting the difficulty of breaking through. The "Bull" attempts to break through and if successful he runs and others give chase. The one catching him first is "Bull" for the next time.

Club Snatch

Equipment: Stick, handkerchief or ball
Space: Playground, playroom, gymnasium
Basic Skills: Running, evading

Two teams composed of an equal number of players line up facing each other about thirty feet apart. Number the players of each team, starting at opposite ends so that there are no two like numbers standing directly across from each other. Midway between the two lines place a stick, handkerchief or softball. The leader calls a number and the player of each team having that number runs to the center and tries to pick up the object and get back to his base without being tagged by the player of the opposing team. If a player succeeds in getting back to his place without being tagged a point is scored for his team. If he fails a point is scored for the tagger's team. The team first scoring 10 points is the winner.

Barley Break

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skill: Running

A rectangular play area about thirty feet by sixty feet is divided into three equal parts. A center and two end sections. The center area is known as the "Barley Field". Players in the end sections team up in pairs with an equal number in each section, and one couple plays in the center section. The couples in the center must keep inside arms locked. Couples in the end sections venture into the "Barley Field" and tramp down the barley, taunting the defenders by saying "Barley Break". When one is caught he remains inactive in the center area until his partner is caught. When this happens the couple then becomes the new defenders of the "Barley Field" and all others return to their own sections. Those in the center cannot go out of this area, and those in one end zone are not allowed to go into the other end zone.

Pull Across Line

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skill: Pulling

Two teams line up on opposite sides of a center line facing each other. At a signal players reach across the line and attempt to pull opponents across. The team succeeding in pulling all opponents across the line is the winner.

Stealing Sticks

Equipment: About 6 small sticks
Space: Playground
Basic Skills: Running, evading

The play area will depend on the size of the group but should be at least sixty feet by one hundred fifty feet with a dividing line through the center. Draw a circle near the rear of each area and place about 3 sticks in each circle. The group is divided into two teams and each team assigned to the area on opposite sides of the center line. The object of the game is for players to venture into the other teams' territory, steal a stick (one at a time) and get back across the center line without being tagged by an opponent. If a player is tagged while in the other team's area he must remain in "prison" near the goal area until rescued by a teammate. A player may be tagged while attempting to rescue a teammate in "prison", but if he reaches and tags him he and his teammate are allowed to proceed safely back to their own area. No sticks may be stolen by a team, while any of its members are being held prisoner. The team first stealing all the sticks in the opponents' circle is the winner.

Duck on Davy

Equipment: Blocks of wood and tin can (or substitute)
Space: Playground
Basic Skills: Throwing, running, evading

Establish a throwing line, and twenty to twenty-five feet away place a tin can (quart size) bottom side up on the ground. Each player gets a small block of wood. One player who is "It" places his block (duck) on the can and remains in a safe position to one side of the can. Players attempt to knock the block off the can by tossing their own blocks (underhand) at it. If they miss they try to recover their "ducks" and get back to base without being tagged. The moment a player touches his block he may be tagged, providing the block is still on the can. If the block is knocked off the can "It" must replace his block before tagging anyone. A player who is tagged changes places with "It".

Tug-o-War

Equipment: Rope ¾" to 1½" in diameter, twenty-five to thirty feet long
Space: Playground, playroom, gymnasium
Basic Skill: Pulling

Divide group into two teams of equal number and strength as far as is possible. Players of one team line up on their side of a center line and each gets a firm grip on his own half of the rope while players of the other team do likewise on their side. A string or handkerchief tied around the rope at the center should be lined up over the center line on the floor or ground. At a signal both teams try to pull each other across the center line. The team succeeding two out of three times is the winner. (To score, one team must pull all players of the opposing team across the line.)

Prisoner's Base

Equipment: None
Space: Playground
Basic Skills: Running, evading

Establish base lines at the ends of play area and suitable boundary lines at the sides. The size of the play area may vary according to the number playing but a minimum of one hundred feet by one hundred feet is suggested. Mark off ten feet in the center of each base line as the "prisoner's base". Each team lines up behind its own base line. Players venture out into "no man's land" attempting to tag an opponent and bring him back as prisoner, without being captured by the enemy. Players leaving base last may always tag those leaving before they did. Players caught and confined to "prison" may join hands to form a "chain gang" and reach out into the play area as long as the back prisoner keeps one foot in contact with the "prisoner's base". Players attempt to release prisoners held by the enemy by tagging the outstretched hand of the one at the head of the line (first one caught). Only one prisoner may be rescued at a time. Safe conduct is allowed captor and captive when on their way to jail and to rescuer and rescued, when on their way back to base. They should hold hands however. Each team should assign one or two players to "guard" the prisoners.

The winning team is the one having the most prisoners at the end of a specified playing time.

Alone in Circle

Equipment: Soccer Ball
Space: Playground, playroom, gymnasium
Basic Skill: Kicking

"It", in the center of a circle, attempts to kick a soccer ball out of the circle by kicking it at knee height or below. The players in the circle try to prevent the ball from going out. If the ball goes out "It" goes back to the circle and the player to the right of where the ball went out becomes the new "It".

Spud

Equipment: Soft rubber ball (old tennis or spong rubber ball about same size)
Space: Playground, gymnasium
Basic Skills: Throwing, running, evading

One player stands in the center with all others around him. He tosses the ball up and calls the name or number of some player. The player whose name or number is called rushes forward and as soon as he gets the ball calls "Halt". All others must stop and keep one foot in place while the player with the ball, from the spot where he recovered the ball, attempts to hit someone with it. If he is successful that player has one "spud" scored against him and immediately picks up the ball and calls "Halt" and tries to hit someone else. This continues until someone is missed, in which case the thrower has a "spud" scored against him and becomes center player for the next toss up in the center.

When one player accumulates three "spuds" he must stand facing a wall with his back toward the others and with his hands on his knees. Each player then gets a free throw at him from a line twenty feet away.

Center Touch Ball

Equipment: Volley or basketball
Space: Playground, playroom, gymnasium
Basic Skills: Throwing, catching

Players form a circle with one player in the center. They pass the ball rapidly from one player to another around, and back and forth across the circle. The center player attempts to touch the ball.

If he succeeds the player who touched it immediately before him becomes the center player and changes places with the one who was in the center. With a large group two or more may play in the center at the same time.

Team Dodge Ball

Equipment: Volley, soccer ball or large playground ball
Space: Playground, playroom, gymnasium
Basic Skills: Throwing, evading

One team forms a circle and another team gets inside of the circle. Players in the circle try to hit those inside with the ball. Players hit below the waist score a point for the circle team. After a definite time limit the teams change positions and action is continued for the same period of time. The team scoring the most points is the winner. The circle should be kept large to allow for free movement of those inside. A ball recovered from inside the circle must be carried to the circle before it may be thrown.

Boundary Ball

Equipment: Two Volley or soccer balls
Space: Playground gymnasium
Basic Skill: Throwing

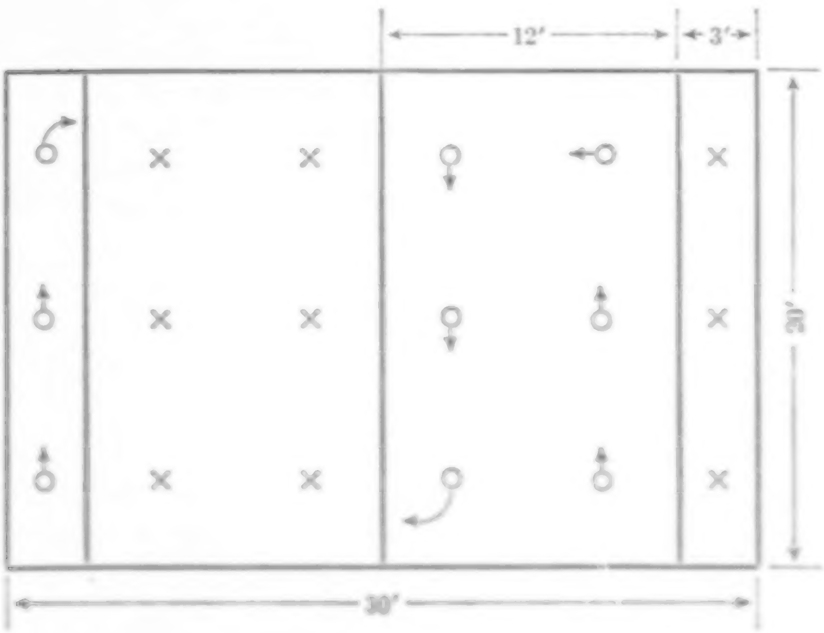
Establish two goal lines sixty feet long and sixty feet apart with a center line half way between the two goal lines. Arrange group into two teams with one team playing in one half of the area and the other team in the other half. Each team has a ball and at a signal attempts to throw it across the opponents' goal line and at the same time to prevent a ball crossing their own goal line. The ball must roll or bounce across the end line. Play continues for a definite length of time and at the end of the period the team scoring the most points wins.

End Ball

Equipment: Basket or volley ball
Space: Playground, playroom, gymnasium
Basic Skills: Throwing, catching, jumping

The diagram on page 204 describes the court and shows the placement of players. Players shown by "o" are on one team and those shown by "x" are on the other. The size of the court and the number of players may be reduced or increased but one-third of the players on a team are end men and two-thirds are fielders. Each time a team scores players on that team rotate, so that all players are constantly moving to new positions.

The ball is put in play by an end man trying to throw the ball to one of his fielders in the opposite court. The fielders attempt to throw to one of their end men and to intercept throws made by the opposing team. A point is scored each time an end man with both feet in the end zone catches the ball on the fly. After a score the ball is put in play by an end man from the side catching the ball. The team scoring the most points during a given period is the winner.



Fouls:
1. Stepping over an end or side line or into opponents' territory (no score if ball caught)
2. Carrying the ball
3. Taking more than one step with the ball
4. Holding ball for more than five seconds
5. Pushing or holding opponent
6. Snatching or interfering with ball held by opponent

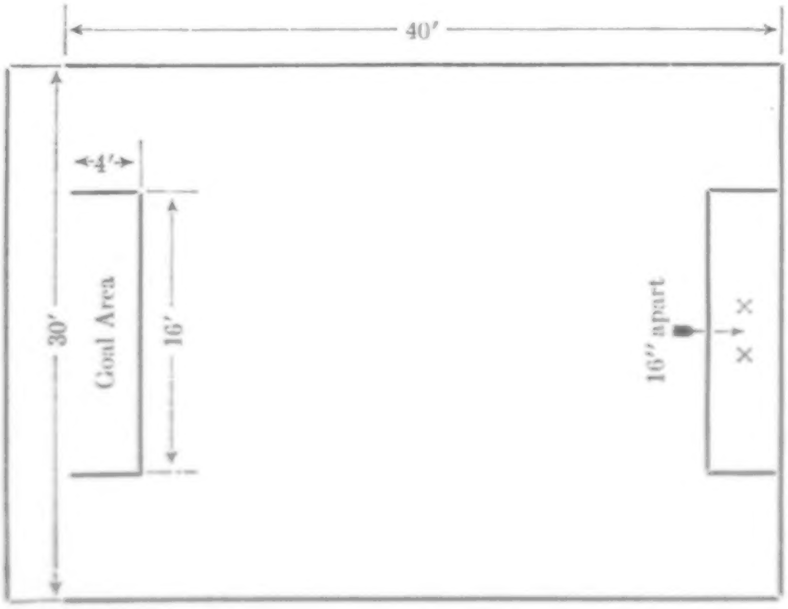
Penalty: Ball thrown to nearest fielder of opposing team and play continues. For an out of bounds ball at the side, the nearest field recovers it and passes to the nearest fielder of the team that did not cause it to go out of bounds

A ball out of bounds at the end is recovered by an end man who returns to his position and passes it to one of his fielders to resume play.

Pin Soccer

Equipment: Soccer ball, four Indian clubs (or substitutes)
Space: Playground, gymnasium
Basic Skills: Kicking, balancing, running, dribbling

Two teams of ten to twelve players each line up in their own half of a playing field thirty feet by forty feet. (Play area may be enlarged to accommodate more players). A "goal area" is marked off at each end of the field and two Indian clubs placed sixteen inches apart in this area as shown in the following diagram.



To start the game a player from each team lines up in the center of the field with his left side toward the ball. At a signal each player taps the ground with his right foot, then his opponent's right foot above the ball. This is done three times and then each player tries to get the ball away from the other and to a member of his own team. After the ball is put in play, players may move anywhere in the field except in the "goal area." The object is to work the ball down the field and knock down the clubs of the opposing team. Two points are scored each time a club is knocked down in regular play. One point is scored when a club is knocked down on a free kick.

Fouls:
1. Touching the ball with the hands
2. Pushing, pulling or holding an opponent
3. Stepping into the goal area

Penalty: A free kick from the center by the opposing side with no obstruction by the defending team

A ball going out of bounds or into the "goal area" is kicked in at the point where it left the field by a player of the team that did not touch it last. At least one player must touch the ball or an out of bounds "kick in" before a score can be made.

Gang Soccer

Equipment: Soccer ball
Space: Playground
Basic Skills: Kicking, running

Play area approximately ninety feet by one hundred twenty feet. Two teams of nine to twelve players each line up in their own half of the field until after the kick off in the center, with the receiving team on a line at least fifteen feet from the ball. The ball is kicked off from the ground by a player of one team. After the kick players may move anywhere on the field, attempting to kick the ball across the opponents' goal line and prevent it from crossing their own. The ball must cross the goal line on the ground or on a bounce in order to score. Two points are scored on a goal from regular play. One point is scored for a goal from a free kick.

Fouls:
1. Using hands or arms
2. Pushing, pulling or holding an opponent

Penalty: Free kick by opponent at spot of foul with no player nearer than ten feet of the kicker

A ball out of bounds is thrown in or held in the hands and kicked in at the point where it went out by a member of the team that did not cause it to go out of bounds.

Tech Ball

Equipment: Soccer ball
Space: Playground, gymnasium
Basic Skills: Kicking, dribbling

The play area should be rectangular in shape with two end walls. (Gymnasium or enclosed tennis court.) Goal lines 6 feet high are designated on the walls. Ten feet from the end walls, lines are drawn on the floor or ground parallel to the walls. These are "guard" lines. The area between the guard lines and the end is known as the guard area and the area between the two guard lines as the center area.

Teams are composed of twelve players each. Four players are guards and play in the guard area while the other eight are centers and play in the center area. To begin the game, two opposing centers line up in the center of the area with a foot resting on the ball. (Other centers at least ten feet from the ball.) At a signal from the referee each tries to kick the ball either to a teammate or toward the opponents' goal. A ball that hits the end wall below the six-foot line scores two points. Centers may play the ball with any part of the body except hands and arms. Guards may use the hands or any part of the body above the knees.

Guards must put the ball back into play in the center area by rolling it into the area while one foot is in contact with the guard line. They are allowed to make one pass to another guard before putting it into play in the center. They may not hold the ball more than five seconds. No player may step beyond the lines of his own playing area. A ball rebounding from an end wall above the six-foot line or from side walls is still in play. When there are no side walls, a ball going out of bounds is roled in by a player on the opposite team at the point where it went out of bounds and into the same playing area.

Infraction of any of the above rules or any unnecessary roughness (pushing, tripping, etc.) are fouls, and the penalty is a free kick for the opponents at the spot of the foul. No defensive player may stand closer than five feet from the ball until after the kick. A goal from a penalty kick scores one point.

Newcomb

Equipment:	Volleyball or basketball, net (or rope)
Space:	Playground, playroom, gymnasium
Basic Skills:	Throwing, catching

The court is approximately thirty feet by sixty feet (may be larger or smaller to suit number playing). A center net, six and one-half feet to seven feet high divides the area into two courts with one team playing in one court and another in the other. Teams of six to nine players may be used to good advantage.

The object of the game is to catch the ball when it comes to your side of the net and to pass or throw it back immediately over the net to the other side, trying to throw it to a spot where it will hit the floor or ground if possible. A ball hitting the ground or floor within the court scores a point for the team that passed it over. A point is also scored each time the opponents make one of the following fouls:

1. Fail to get the ball back over the net (or rope)
2. Throw the ball under the net
3. Throw the ball outside the opponents' court, provided it is not touched by a member of the opposing team
4. Holding the ball more than five seconds

Play is continuous and the team first making fifteen points is winner.

Serve Ball

Equipment:	Volleyball, net (or rope)
Space:	Playground, playroom, gymnasium
Basic Skills:	Striking, catching

Game is played the same as Newcomb (see above) except the ball is served over the net as in Volleyball each time it is caught instead of being thrown over.

Volley Tennis

Equipment:	Volleyball, net (or rope)
Space:	Playground, playroom, gymnasium
Basic Skills:	Striking, bouncing (ball)

Game is similar to Volleyball in size of court (thirty feet by sixty feet), number of players, position and scoring. Following are exceptions:

1. Ball must hit the floor or ground once before it goes over the net or before it is played again
2. Top of net (or rope) is about the same height as tennis net (three feet, six inches to four feet) above the ground
3. In serving, the ball must hit the ground once before bouncing over the net
4. A served ball after having bounced may be assisted over the net by another player
5. In returning the ball (a) any number of players may play the ball before sending it over the net providing the same player does not touch it twice in succession, (b) a ball striking the net may still be played (c) a ball hitting the ground twice in succession may not be played (d) the speed of a fly ball may be checked by stopping it with the hands and allowing it to bounce before it is played

GAME SKILL TESTS

(NOTE: For description of skills see Part III.)

The following tests are merely intended to suggest objective measures which teachers may use to evaluate individual achievement. Teachers may wish to develop similar tests of their own.

1. Place two Indian Clubs sixteen inches apart. Using a soccerball, kick either of the clubs over—two out of five trials—from a distance of twenty-five feet
2. Station a receiver in a two foot square and a passer twenty-five feet away. The passer bounce passes a basketball so that the receiver can catch ball three out of five times. Any type pass may be used
3. Dodge three out of five balls (volleyball) thrown by another pupil from a fifteen foot distance
4. Catch a volleyball three out of five times thrown from a twenty foot distance over a net or rope six feet high

5. Using the "knee trap" block three out of five balls rolled to receiver from a distance of thirty feet. For description of "knee trap", see page 77
6. Using the "foot trap" block two out of three balls rolled from a distance of thirty feet. For description of "foot trap", see pages 77-78
7. Serve (underhand) a volleyball over a net or cord seven feet high from a distance of twenty feet, three out of five trials
8. Serve a volleyball so that it bounces over the net on the first bounce (top of net is three feet six inches to four feet from floor), from a distance of fifteen feet, three out of five trials
9. Establish four stakes (or objects) in a line twenty feet apart with a starting line twenty feet in front of the first stake (total distance eighty feet). Soccer ball is placed on starting line. At signal "Go" pupil dribbles (with feet) ball around opposite side of each successive stake, around the last stake and zig-zags back in the same manner. After passing stake No. 1 on the return trip, the ball is kicked across the starting line. (Kick cannot be made from over twenty feet away.) Time is taken between signal "Go" and when the ball crosses the finish line. Complete the trip in thirty-two seconds or less

STUNTS

The following stunts are suggested for use in the middle elementary grades. It is important that the teacher, in the selection of stunts, endeavor to choose some that can be done by all pupils and others for the more advanced. Many of the stunts listed in the primary grades may still be interesting and challenging to pupils in these grades.

Arch Stand

Equipment:	Mat
Space:	Playground, playroom, gymnasium
Basic Skills:	Rising, balancing, bending

Lie on back with knees bent and feet drawn very close to buttocks. Grasp ankles, arch body by lifting pelvis high, and pull feet under the body until the pupil can rise to a stand.

Suggestions: Press head backward to raise shoulders from mat as the pelvis is raised

One-Leg Squat

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Balancing, bending, rising

Stand on one foot with the other foot raised forward (keep raised leg straight). Raise arms sideward, shoulder high, to assist in maintenance of good balance. Bend knee of supporting leg to sit on heel. Rise to the starting position without losing balance.

Suggestions: Lean body in direction of supporting leg enough to maintain balance. Do not move supporting foot, merely lift heel as the knee bends.

Finger Touch

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Balancing, rising, bending

Normal standing position with heels together and one hand grasping other wrist behind back. Bend knees until fingers of free hand touch mat. Rise to starting position without loss of balance.

Suggestions: Keep heels pressed together. Rise on balls of feet as knees bend. Maintain balance by moving trunk forward or backward to keep center-of-gravity of body over balls of feet

Hop and Turn

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Hopping, turning, balancing

Stand on one foot toeing a restraining line with bent knee of free leg raised forward. Spring upward and slightly forward making a half turn in either direction. A light upon same supporting foot, facing the restraining line, without loss of balance.

Suggestions: Twist trunk and look over leading shoulder in direction of turn. Swing both arms in direction of turn to assist in turning the body 180°. Alight without shifting supporting foot to regain balance

Variations: Pirouette—spring from both feet and alight upon both feet. Turn as far as possible in either direction and finish on balance

Churn the Butter

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Bending, balancing, pulling

Pair pupils up according to size. Two pupils stand back to back with elbows locked and feet slightly apart. Number one bends forward as number two bends backward lifting his legs. Number one straightens up and number two returns to stand as in starting position. Number two bends forward as number one bends backward lifting his legs. This alternate action continues as desired

Suggestions: The performer who is bending backward should not lift his legs too soon. Such action will add undue strain to the partner as he bends forward. The performer, who is bending forward, should not lower his shoulders beyond the level of the hips

Safety: "Spotter" should assist until the stunt is learned

Wall Pivot

Equipment: None
Space: Playroom, gymnasium
Basic Skills: Turning, balancing

Stand facing wall with one foot placed on wall about eighteen inches above floor. Spring from supporting foot and jump over other leg without losing contact with wall. Finish with back to wall

Suggestion: Lift arms to get greater height from spring for jump

Variations:
1. Same stunt in reverse
2. Increase height at which foot is placed on wall

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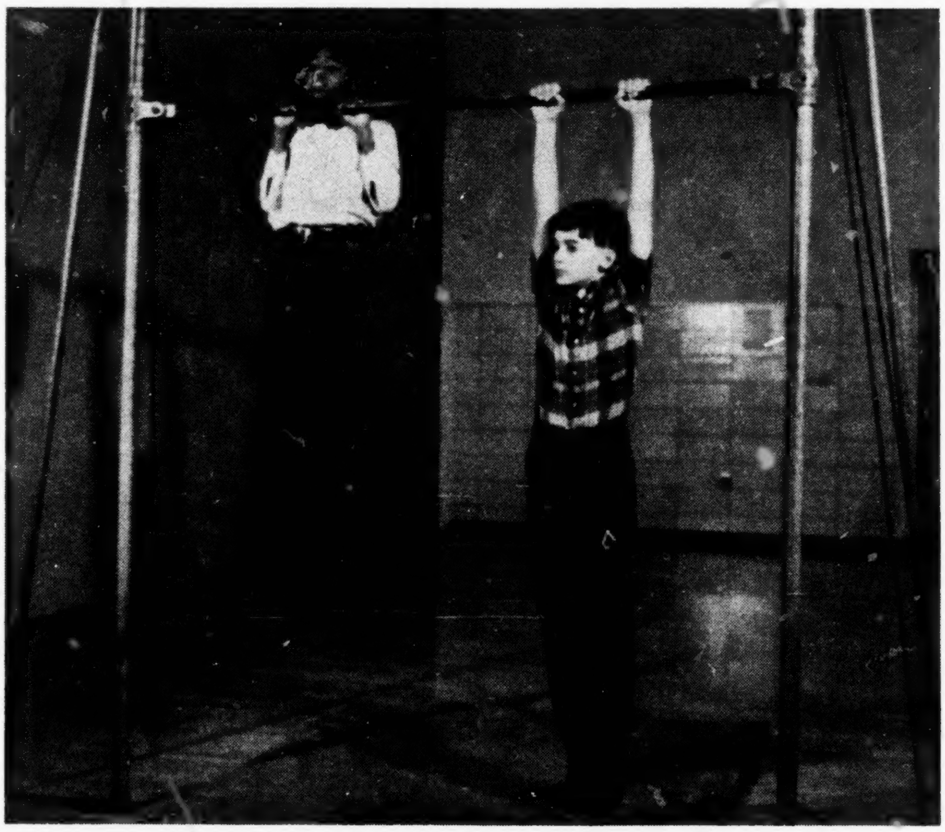
Chinning

Equipment:	Horizontal bar of sufficient height or a good substitute
Space:	Gymnasium, playground
Basic Skill:	Pulling

From a stand under bar, jump to a full hang without a swing. Use underhand grasp with hands shoulder distance apart. Pull body upward until chin is at least level with the bar. Lower body immediately to starting position. Repeat as often as possible.



Suggestions:	Do not swing during the performance of this stunt. Begin each upward pull from a straight-arm hang. Do not kick legs to assist in chinning
Variations:	Chin with hands grasping bar in overhand grip or a combined grip (one hand over and one hand under). Chin on low horizontal bar with feet on floor, body straight, and shoulders beneath bar. (This variation

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suggested for pupils who cannot chin at least once in full hang)

Swan

Equipment: Mat
Space: Playground, playroom, gymnasium
Basic Skills: Stretching, bending

Lie face downward across mat with arms raised sideward to shoulder level. Vigorously extend trunk and thighs to arch back. Hold this swan position as desired

Suggestions: Look forward. Keep legs straight with feet together and toes pointed

Variation: Hold swan position and rock forward and backward

Safety: Warm-ups before trying this stunt

Blind Balance

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skill: Balancing

Stand on one foot with arms raised forward to shoulder level and free bent knee raised to hip level. Close eyes and maintain balance without moving supporting foot

Suggestions: Use free leg and both arms to help in the control of balance

Variation: Same stunt with arms and free leg held in different positions

Knee Jump To Stand

Equipment: Mat
Space: Playground, playroom, gymnasium
Basic Skills: Jumping, rising, balancing

Kneel on both knees with arms raised forward. Swing arms down, back and up as spring upward from knees alighting on feet with good balance.

Suggestions: Vigorously lift arms when the spring is made from knees. Lift knees forward as body rises to get feet under buttocks

Cartwheel

Equipment:	Mat
Space:	Playground, playroom, gymnasium
Basic Skills:	Balancing, turning, pushing

Stand sideward at one end of mat with feet apart and arms raised sideward to shoulder level. Bend trunk sideward away from free length of mat. Bend corresponding knee. If right side of body faces free length of mat, execute cartwheel as follows: Quickly bend trunk to right, place right hand on mat under right foot and vigorously lift left leg sideward-upward causing the body to rise through a vertical position. Place left hand shoulder-distance from right hand. At this point the performer should be standing on his hands with legs straight, feet apart, and back normally arched. Continue action by lowering left foot to mat and lifting right hand from mat. Lower right leg and push from left hand finishing in the starting position near other end of a ten-foot mat.

Suggestions:	Place hands not more than shoulder-distance apart. Hands and feet should touch an imaginary line down center of mat. Action is continuously sideward from start to finish. Look over leading shoulder. Keep thighs extended when feet are off mat.
Variations:	Perform two or more cartwheels before stopping. Perform cartwheel to right and then to left.

Coffee Grinder

Equipment:	None
Space:	Playground, classroom, playroom, gymnasium
Basic Skills:	Turning, balancing, walking

Side support—supporting arm straight, body extended sideward with feet slightly apart and weight on feet and one hand. While keeping the supporting arm straight, walk forward in a circle with the hand as the center of the circle.

Suggestions:	Keep body quite straight without sagging at the

middle. Keep supporting arm straight and vertical. Steps should be short and not too fast.

Variation: Same stunt using other arm

Cross-Leg Seat

Equipment: None
Space: Classroom, playroom, playground, gymnasium
Basic Skills: Rising, bending, balancing

Stand with arms folded across chest and one leg crossed in front of other—weight on both feet. Sit on floor and immediately rise to starting position without changing position of feet.

Suggestions: Lean forward from hips to assume sitting position without falling backward thereby lifting feet from floor. Shift center-of-gravity forward by pulling shoulders forward just before rising to starting position

Rope Skip

Equipment: Rope of suitable length and weight
Space: Playroom, playground, gymnasium
Basic Skill: Jumping

Grasp rope at each end and stand with rope hanging behind feet. Swing rope in a continuous full circle forward over head and backward under feet, alternately springing from one foot and lifting the other knee in front (literally running in place over rope).

Suggestions: Swing rope with wrist action while hands are held waist high at least twelve inches sideward away from body. Elbows should be slightly bent. Spring from each foot to allow rope to pass beneath. Avoid unnecessary jumps

Variations: Same stunt—swinging rope in opposite direction. Same stunt with arms crossed in front of body (elbow to elbow)

Seal Slap

Equipment: Mat
Space: Classroom, playroom, playground, gymnasium
Basic Skills: Pushing, balancing

Front support position with arms, back and legs straight. Push upward from hands and clap hands once before returning hands to starting position.

Suggestions:	Push vigorously to get shoulders high enough above mat to complete the stunt. Lift hips at time of push to get more effective push
Variation:	Same stunt with more than a single hand clap

Fish-Hawk Dive

Equipment:	Piece of paper folded with top about two inches above floor
Space:	Classroom, playground, playroom, gymnasium
Basic Skills:	Balancing, bending, rising, stretching

Kneel on one knee with free leg extended backward. Arms are held sideward. Place a folded piece of paper about two feet in front of supporting knee. Lean forward maintaining balance, and lift paper from floor between teeth.

Merry-Go-Round

Equipment:	None
Space:	Classroom, playroom, playground, gymnasium
Basic Skills:	Turning, pulling

Four participants lie on floor, face up with feet touching forming a cross. Four other participants stand facing inward, each between heads of two participants on floor. Standing performers grasp hand-to-hand or wrist-to-wrist with adjacent performers lying on floor. Performers on floor pull themselves upward to lift bodies from floor with heels resting on floor. Standing performers now move counterclockwise in circle to simulate a merry-go-round.

Suggestions:	Participants forming cross should keep bodies straight from shoulders to heels. Standing participants should start together in counterclockwise direction and remain in same imaginary circle
Variation:	Same stunt moving clockwise

Jump Stick

Equipment: Wand, broomstick, or similar suitable object
Space: Classroom, playroom, playground, gymnasium
Basic Skills: Jumping, bending

Stand, holding "stick" horizontally across front of thighs by grasping with hands about 18 inches apart. Use overhand grasp. Jump forward over "stick" without touching or letting go.

Suggestions: Spring upward to a tuck position with knees at chest and feet at buttocks. Draw "stick" backward under feet. Alight on balls of feet. Avoid crowhopping—a preliminary hop on both feet before springing

Variations: Same stunt jumping backward over stick. Same stunt jumping forward or backward over clasped hands rather than a stick

Push-Ups

Equipment: None
Space: Classroom, playroom, playground, gymnasium
Basic Skills: Pushing, balancing

Front support position with arms and body straight. Hands placed under shoulders with fingers directed forward. Bend elbows lowering chin to floor and then push shoulders up to starting position. Repeat as many times as possible.

Suggestions: Keep body straight throughout stunt. Keep elbows close to trunk as the chin is lowered to floor

Ankle Throw

Equipment: Suitable object such as a softball, tennis ball, bean bag, basketball, etc.
Space: Playroom, playground, gymnasium
Basic Skills: Jumping, balancing, throwing

Stand with the object squeezed firmly between the feet. Spring upward from both feet and toss the object over the head from behind with the feet.

Suggestions: Lift the arms to help get height in the spring. Vigorously bend knees lifting the feet to give impetus to the object. Time the release of the object to cause it to rise high enough and forward enough to pass over head

Boundary Tug

Equipment: Wand
Space: Playground, playroom, gymnasium
Basic Skill: Pulling

Two lines are drawn on the floor five feet apart. Within this space two contestants face each other, the right toes touching and each stepping backward in a strong stride position with the left foot. Both players grasp a cane or wand and each tries to pull the other across one of the boundary lines.

Hand Wrestle

Equipment: Wand
Space: Playground, playroom, gymnasium
Basic Skills: Pulling

The two performers stand facing each other in stride position with the outside of the right feet together and with the right hands clasped. Each tries to pull or push the other off balance so that he must move the feet or touch the ground with the hands.

Knee and Toe Wrestle

Equipment: Mat, two wands or sticks
Space: Playground, playroom, gymnasium
Basic Skills: Bending, pushing, balancing

Two players sit on a mat facing each other. The knees should be drawn up closely and the players should be near enough together to have the toes of each touch those of the opponent. Each player passes a stick under his knees, and then passes his arms under it and clasps his hands in front of his own knee. The wrestling begins at a signal and consists in each player trying to get his toes under those of his opponent and throw him backward.

RELAYS

(NOTE—For description of relay formations, see pages 16-17)

Stride Ball Relay

Equipment: Balls (one for each team)
Space: Playground, playroom, gymnasium
Basic Skills: Bending, running, throwing
Formation: Single file

The players stand in rows with their feet wide apart. A ball is placed on the ground in front of each row of players. On signal, it is rolled between the legs of the players. When the last player gets the ball he runs forward on the left side of his row and facing forward starts the process again. When the captain or the original Number One player again appears at the head of his line with the ball, that team is declared the winner.

Rescue Relay

Equipment: None
Space: Playground, gymnasium, playroom
Basic Skill: Running
Formation: Single file

The captain stands facing his team. On signal, he runs forward, grasps the hand of the first player on his team, and both run back to the captain's original place. The first player then returns and brings the next player back in the same manner, etc., until all of the players have been "rescued" and are lined up behind their captain. The first team to form this new line wins.

Farmer and the Crow Relay

Equipment: Bean bags (or small suitable objects)
Space: Playground, playroom, gymnasium
Basic Skills: Hopping, bending, balancing
Formation: Single file

The first player on each team is the Farmer; the second, the Crow; the third, the Farmer, etc. The Farmer hops forward and plant seeds two feet apart in a straight line. He then returns and touches off the crow. The crow hops over each seed to the end of the line, turns, changes to the other foot and hops back, picking up the seeds on his way. He then hands the seeds to the next farmer, who plants again, etc. The team which first gets all of its players back in place wins. Be certain that the farthest point at which last seed must be placed is *marked.*

Kangaroo Relay

Equipment:	Volleyball (one for each team)
Space:	Playground, playroom, gymnasium, classroom
Basic Skill:	Jumping
Formation:	Single file

The first player in each team standing behind the starting line places a volley ball (or other suitable ball or object) between his knees and on signal begins jumping to a turning point 30 feet away, keeping the ball between his knees without touching it with his hands. If the ball falls from between the player's knees he must pick it up and replace it at the point where it dropped. Upon reaching the turning line he takes the ball in his hands, runs back to the starting line, where he gives it to the next player on his team who repeats the activity. Play continues until all players have run. The team finishing first wins.

Leap Frog Relay

Equipment:	None
Space:	Playground, playroom, gymnasium
Basic Skills:	Bending, jumping
Formation:	Single file

Each player leans forward, placing his hands on his knees in leap frog position. The files should be spread to give sufficient room. On signal, the rear player of each team vaults over all of his players in turn and when he reaches the head of his line, he leans forward and takes his position there. As soon as the rear player has passed the next to the rear player, this player also starts vaulting. Continue until the players are in the same position in their file as at the start. The first team to get its players back into their original positions is winner.

Circle Bounce Pass Relay

Equipment:	Balls (2)
Space:	Playground, playroom, gymnasium
Basic Skills:	Bouncing, catching
Formation:	Circle

Each team captain holds a ball. On signal, he bounces it to the player on his right and so on around the circle until the ball gets back to him. The opposite teams form a similar circle and do the same thing. The team wins which first completes the bouncing and whose captain holds the ball over his head.

Variation I: Pass or bounce the ball around the circle a designated number of times

Variation II: Have players form a circle facing in the same direction and use Overhead, Over and Under, or Between the Legs Relay

Corner Spry

Equipment:	Balls, beanbags
Space:	Playground, gymnasium, playroom
Basic Skills:	Throwing, catching, running
Formation:	Single file

The teams are placed one in each corner of a designated area representing north, east, south and west. The four team captains stand in the center of the area, each with a ball and facing his team's corner. On signal, the captain throws to the first player of his team who throws back and goes to the end of his line. The throwing continues until all players have had their turn. The captain then calls "Corner Spry" and runs to the head of his row. The last player in the line then runs forward and becomes the captain. This continues until all players have served as captains and the first team to accomplish this feat wins.

Catch, Throw, Squat

Equipment:	Balls (one for each team)
Space:	Playground, playroom, gymnasium, classroom
Basic Skills:	Throwing, catching
Formation:	Single file

On signal, the captain of each team throws the ball to the first player of his team, who catches it, throws it back, and sits down. The captain then throws over the head of the sitting first player to the second player, who repeats what player Number One had previously done. Continue until all are sitting. The team finishing first wins.

Foot Dribble Relay

Equipment: Soccer balls (one for each team)
Space: Playground, playroom, gymnasium
Basic Skills: Kicking, balancing
Formation: Single file

Place a soccer ball in front of the first player in each line. On signal, the first player dribbles the ball with his foot across a turning line, returns in the same manner, and leaves the ball directly in front of player Number Two. No players are permitted to touch the ball with their hands and the dribbler must leave the ball in front of the next player as that player cannot move out of line to get the ball. Continue until all players have dribbed. The team finishing first wins.

Tandem Hopping Relay

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Hopping, balancing
Formation: Single file, partners facing

Designate a turning point twenty feet distant. Couple face and raise their left legs toward each other. Each grasps the other's raised leg at the ankle and in this position they hop to the turning line and back, touching off the second couple who repeat the activity. Continue until all couples have hopped. The team wins whose last couple crosses the finish line first.

Crab Relay Race

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Bending, balancing
Formation: Single file

Each player, as he runs the race, supports his body on his hands and feet in the crab position. In this position the back is towards the floor, feet toward the starting line. On signal, the first player advances to the turning point twenty feet away, returns, and touches off player Number Two, etc. Continue until all players have advanced. The team wins whose Number One player is first returned to his original position.

Double Rope Skip Relay

Equipment:	Four (4) ten-foot jumping ropes
Space:	Playground, playroom, gymnasium
Basic Skill:	Skipping
Formation:	Single file

Players are arranged in pairs with inside elbows linked. Four to six pairs constitute a team. A ten-foot jumping rope is held with the outside hands of the first couple in each team. On signal, the first pair advance by means of skipping rope to the turning point, return, and give the rope to the second pair who repeat the skipping. This continues until all couples have carried out the activity. The first line to complete this procedure wines.

Run, Toss and Catch Relay

Equipment:	Rope, net, balls
Space:	Playground, playroom, gymnasium
Basic Skills:	Throwing, catching, running
Formation:	Single file

Draw a starting line parallel with and thirty feet distant from an extended rope or net eight feet high. The teams line up behind the starting line with each captain holding a ball. On the signal, captains advance by running to the net, throwing their ball over the rope or net, catching it, and returning it to their Number Two players by throwing, passing or handing it to them. If runner fails to catch his ball after throwing it over the rope, he must retrieve it and successfully complete this process before returning the ball to next player. Continue until all players have run. The team wins whose last player first carries the ball across the starting line.

ACTIVITIES FOR THE UPPER ELEMENTARY GRADES

Rhythms

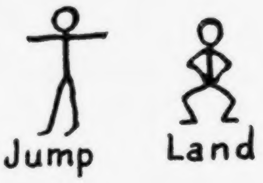
The rhythm program, as outlined for grades 1-5, should be further developed in the sixth and seventh grades. Boys and girls should be kept together for all rhythmical activities of a "social" nature. In some instances boys and girls might be separated to learn certain aspects of rhythmical work or create a certain type dance, such as, "Clown Dance," "Sailors Dance", etc. The girls might at the same time develop dances suited more especially to the feminine interests such as "Waltz Study," "The Queen's Court," etc.

Fundamentals of Movement

A. Locomotor movements—(See page 103.)

The following are examples of what may be done with locomotor movements in grades six and seven:

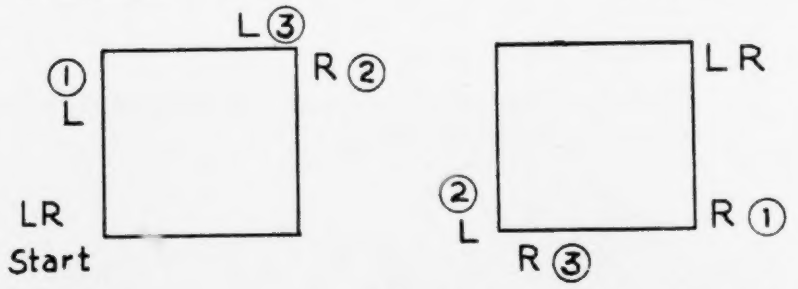
1. Jumping—jump and land to four counts



Combine four-count jump with four runs; four bounces; four skips or four gallops

2. Waltz
    a. Review waltz balance and waltz step (see page 168)
    b. Waltz square

¾ time—step forward	side	together
L	R	L



1st measure

2nd measure

When partners start to waltz, the boy begins with a forward step on his left foot and the girl begins with a backward step on her right foot.

The waltz and polka should be used in working out dance patterns to such folk songs as "Cielito Lindo" (waltz) and "Sourwood Mountain" (polka).

3. Schottische

2/4 or 4/4 time. Count is "one, and, two, and" for 2/4 music, and "one, two, three, four," for 4/4 time. Run three steps forward (right, left, right), hop once on right foot

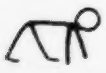
4/4 time count	1	2	3	4	1	2	3	4
Action	Run R	Run L	Run R	Hop R	Run L	Run R	Run L	Hop L

B. Axial Movements

Use of axial movements should be further developed in the sixth and seventh grades. The work done in previous grades should be continued. In addition more formal use of these movements to music, drum rhythm, or informal counting may be begun. Examples of what may be done with axial movements are suggested as follows:

1. Bending and stretching

From a standing position, stretch bounce to four counts touching floor, (figure 1), with back parallel to floor, (figure 2) to right (figure 3), or left side (figure 4)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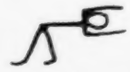
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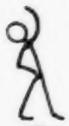
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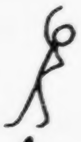
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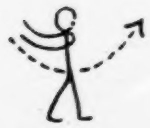
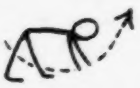
2. Swinging and swaying

Pendular swing to three counts for each arc. Leg swinging combined with walking





3. Twisting and turning

Sitting turn; knee turn to right—point toe, keep knees together. Repeat left

C. Rhythmic aspects of movement

1. Meter—Review all 2/4, 3/4, 4/4, 6/8 and possibly add 5/4 rhythm or change from 4/4 to 3/4 in the same dance. Be able to draw or "write" rhythmic patterns on the board

2. Rhythmic pattern—Beat or clap own rhythms. Follow with movement. Use questions and answers in movement with rhythmic patterns—words and music such as:

Question:	Who	are	you?
	1	2	3-4
	Jump	Jump	Bow
Answer:	I	am	Mary
	1	2	3-4
	step	step	swing

3. Accent, tempo, phrasing—Work out problems combining accent, tempo, phrasing, such as a four measure phrase

			1	
6/8 time	when	Johnny	comes	marching
	3 & 4	1 2	3	4 5 6

home	again	hur -	rah -	hur	rah	- - - -
1 2 3	4-5	6	1 2 3	4 5 6	1 2	3 4 5 6

Accent on 1 and 4 of each measure—double time on first beat of each measure. Follow rhythmic pattern—follow metric pattern, etc. Raise arms on secondary part of phrase—Hurrah! Hurrah!

NOTE: Rhythmic aspects of movement may be carried out in folk and square dances

D. Spatial aspects of movement

1. Develop more complicated floor patterns as in square dances and folk dances such as: "Trip to Helsinki". Follow up "Johnny Comes Marching Home" with original floor pattern using marching formations, etc. Be able to design on paper

2. Level—Use side falls, bows, rise of vigorous high jumps

and leaps, more exercises or techniques on floor such as those listed under axial movements

3. Quality of movement and dramatic experiences. Three examples of what may be done in the sixth and seventh grades:
    a. Pretend you have been "shot" as in a Cowboy movie. Take twenty counts to react and fall as slowly as possible to the floor
    b. Develop imitative work movement and locomotor movement of folk quality (push, pull, strike, lift, skip, polka, run, step-hop, etc.) using "Cotton Needs Picking", "Drill Ye Tarriers Drill", "Farmer Feeds Them All", and other folk songs as a rhythmic background. Develop dance in sections according to musical form, verse and chorus
    c. Create Clown Dance, Cowboy Dance, Sailors Dance and others requiring characterization. Short poems of Vachel Lindsay, Ogden Nash, stories, percussion instruments, etc., may be used as accompaniment

The following folk and square dances all have elements of rhythm, floor pattern, levels, etc., treated in the foregoing outline. Some are quite difficult, but if interest for dance is to be maintained at this age level, it must be challenging. The beginning interest in social dance should start here with further development of the waltz, schottische, polka, mixers, and square dances. If there is a great need for social dance, as evidenced by outside of school interests, more material for social dance may be found in the high school course of study.

GRAND MARCH

Music:	"Yankee Doodle", "Captain Jinks", "Girl I Left Behind Me", "Little Brown Jug", "Irish Washerwoman", "Pop Goes the Weasel", any good march
Formation:	Two lines, one on each side of gymnasium–girls left, boys right (facing head of gymnasium)

Basic Skill: Walking

1. Head of each line, followed by the others, marches to center takes partner and walks down center. At the foot, leading couple turns left, second couple right, third couple left, etc., proceeding to head of hall
2. Lead couple line form an arch, second couple line walk under, both lines continue walking around the hall to the foot
3. Second couple line form an arch, first couple line walk under back to the head
4. Lead and second couples link arms to lead down center in fours
5. At the foot, leading four turn left, second four to right, third four to left, etc., proceeding to the head of the hall
6. Down center in eights, arms linked. (See note below)
7. At the foot the lines of eight break into groups of fours, the one turning to the left and the other to the right, coming back up the sides to the head
8. At the head the leading four—who turned left—go down the center, followed by the second four from the opposite line—(the four who turned right). All other sections repeat this procedure, marching to the foot in fours
9. Similarly the fours break down into two's going up the sides to the head, and the twos come down the center to the foot of the hall
10. At this point the lead couple marches all the way around the hall, moving counterclockwise and ending in a large double circle, ready for some lively "mixer"

(Note—From No. 6 on, the following variation may be used to get back into a single circle of couples)

As the ranks of eight come down the center, they slow up and comes to a stop. Each rank unlinks arms and joins hands. The boy on the end of the leading rank leads his line of eight to the left and marches between ranks two and three, then between ranks three and four, etc., in serpentine fashion. The boy on the left end of the second rank joins hands with the last girl of the first rank as she goes by him, and so it continues until everyone is in one long winding line (Fig. 1).

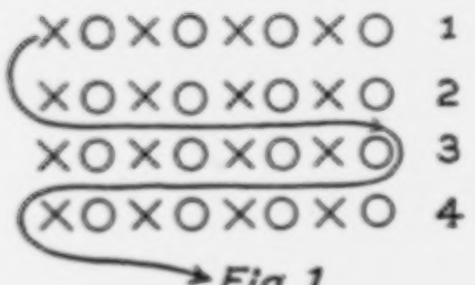


Fig. 1

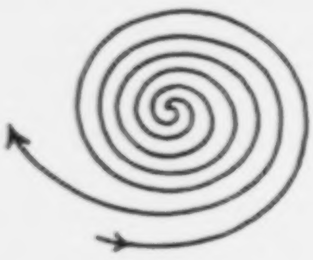


Fig. 2

For even more variations, the leader can march the whole line in a large spiral that winds within itself, and then reverses and unwinds (Fig. 2).

Finally, the group ends in a large single circle around the gymnasium, moving clockwise, hands joined, and facing into the center. This should bring the boys on the left of their partners.

AMERICAN COUNTRY DANCE CALLS

The material given here should provide progression for teaching beginning classes in American Country Dances. After this material has been mastered by pupils they should be ready to go on to more intricate patterns and combinations. Since classes progress at different rates, no attempt has been made to divide the material into individual lessons.

In teaching American Country Dances the following tunes and others of a similar type will furnish good accompaniment:

"The Girl I Left Behind Me"
"She'll Be Coming Around the Mountain"
"Little Brown Jug"
"Turkey in the Straw"
"The Irish Washerwoman"

Calls to be taught in a large single circle.

Partners stand side by side, facing inward, boy on the left, girl on the right.

a. *All Join Hands and Circle Left.* The dancers all join hands in a single circle and walk around clockwise, generally sixteen counts. This call is usually followed by "circle right" or "the other way back"

b. *Forward and Back.* Take four steps in to the center and four steps back to place

c. *Honor Your Partner.* (Address your partner.) This means that partners face and bow

d. *Grand Right and Left.* Partners face each other and join right hands. They walk forward, right shoulders passing, dropping right hands, and each gives the left hand to the next person met. This person is passed with left shoulders together and the right hand is given to the next, and so on around the circle. Girls always go clockwise, boys go counterclockwise

e. *Swing Your Partner.* This is generally done using regular social dance position of the arms but with partners' right sides together. The weight is on the right foot. The dancers push with the left foot while pivoting on the right. This sometimes is called a "buzz" step or "paddle" turn. In teaching elementary children it has been found practical to simplify the swing by having partners stretch arms sideward, hands joined right sides together, and turn around with a light spring running step. The right elbow swing is also used. In this swing partners simply link right elbows

Calls to be taught in a large double circle.

Partners stand facing each other. Boy's back is toward center, girl faces center.

a. *Do-Si-Do.* (From the French dos-a-dos meaning back to back.) Partners take four steps toward each other, passing right shoulders and stepping sideward to the right on the fourth step, they then take four steps backward passing left shoulders, to the spot from which they started

b. *Right Hand Around.* Partners join right hands and walk around once in place, turning clockwise

c. *Left Hand Around.* Partners join left hands and walk once around, counterclockwise, to place

d. *Promenade.* Partners turn to face counterclockwise so that they are standing side by side, right hands joined and left hands joined. Arms are crossed so that gentleman's right arm is over the lady's left arm

SQUARES

Teach pupils the name of the positions in the square. Couples number one and three are the head couples. If "Head Couple" is called, couple number one is indicated. Couples numbers two and four are the side couples. The squares are always formed with the head couple's backs toward the caller.

The *corner lady* is the girl on the boy's left. The *corner gent* is the boy on the girl's right. On "Honor Your Corner", partners turn away from each other and bow to the person whom they face.

Now that the dancers know eight calls and know their positions in the square, give them practice in responding to calls. In calling a figure, the call should always be given during the last part of the preceding figure so that instruction is finished at the moment that figure is to be begun. For example, if a "circle left" is to be followed by a "forward and back", use the last four counts of the circle music to call out, "Everybody forward and back!" Here is a sample square using only the calls described: (The words of a familiar song are given to clarify the timing of the action.)

a.	*Honor Your Partner*	"Yankee Doodle went to town
	Honor Your Corner	"Riding on his pony
	Forward and Back	"Stuck a feather in his hat and "Called it macaroni"
	Circle Left	Walk 16 steps clockwise
	Circle Right	Walk 16 steps counterclockwise
	Swing Your Partner	eight counts
	Do-Si-Do Your Corner	eight counts
b.	*Head Two Couples Forward and Back*	Couples, numbers one and three, walk four steps to the middle of the square and four steps back
	Side Two Couples the Same	Couples two and four repeat
	Head Couples Center and Circle Four	Couples one and three join hands and walk around clockwise. Eight counts
	Back the Other Way	They circle counterclockwise back to their places

	Side to the Center and Circle Four. Back the Other Way	Repeat above for couples two and four
	Head Couples Forward and Do-Si-Do	Dancers of couples one and three do-si-do with the persons across from them
	Side Two Couples the Same	Repeat above for couples two and four
c.	*Right Hand Around with Your Corners All*	Give right hand to the corner and walk four steps around to place
	Left Hand Around with Your Partner	Give left hand to partner turn four steps
	Forward and Back	All to center and back
	Circle Left—Then Turn Right Back	Eight left, eight right
	Swing Your Partner and Promenade	Partners swing and promenade around the circle back to starting position

Calls to be taught with dancers in squares.

a. *Allemande Left.* Give left hand to the corner and walk four steps around and back to place. This call often precedes the grand right and left

b. *Ladies Chain.* Gentlemen stand still. Head (or side) ladies join right hands as they cross over to opposite side. Here each gives left hand to the opposite gentleman, and walks around once with him. Same is repeated, the ladies returning to their partners who turn them in place

c. *Right and Left Through.* Head (or side) couples walk forward giving their right hands to the person across from them and proceeding to this person's place. Here they give left hands to their own partners and turn half way around (change places). They then walk back across the square giving their right hands to their opposites as they pass. Then they give their left hands to their own partners and turn half around to finish in their own places. (This is exactly like the grand right and left except that it is done with only four)

d. *Right Hand Star (or Mill).* The four ladies (or gents) meet in the center, give right hands across, and walk around clockwise. This is generally followed by a "back by the left" call, in which the dancers turn to face the opposite direction and give their left hands across and return to place

e. *Promenade Four.* Head (or side) couples take promenade position, and walk across to the opposite side, where they make a "U" turn, and return to place

f. *Ladies (Gents) Grand Chain.* The four ladies form a right hand star, walk half way around the circle, give their left hands to the opposite gentleman, turn them around, form a right hand star again and return to place, where they give left hands to their partners and turn

FOLK DANCES AND AMERICAN COUNTRY DANCES

Ace of Diamonds

Music: Neilson and Van Hagan, *Physical Education for Elementary Schools*, page 258

Record: Burns—Folk Dance Album B, No. 343 and Album J, No. 554

Formation: Double circle, partners facing. Boy has back to center, girl faces center

Basic Skills: Walking, hopping

Part I

Measure 1: Clap own hands once, stamp right foot

Measures 2-4: Hook right arms. Begin with the right foot and swing around in three polka steps. (See page 167 for description of polka step)

Measures 5-8: Repeat all, hooking left arms, finishing in original position

Part II

Measures 9-12: With arms folded and held high, partners dance with four step-hops toward the center, the boys move backward and the girls forward

Measures 13-16: Repeat, returning to original places

Part III

Partners face counterclockwise and join hands.

Measures 17-24: Eight polka steps in line of direction, beginning with outside foot. Turn face to face and back to back on alternate polka steps, swinging inside arms from the shoulder without bending elbows. Arms back when partners are facing and forward when partners are back to back. Girls step one step to the right to meet a new partner, and the entire dance is repeated

Come, Let Us Be Joyful

Music: Neilson and Van Hagan, *Physical Education for Elementary Schools,* page 336
La Salle, *Rhythms and Dances for Elementary Schools,* pages 82-83

Record: Burns–Folk Dance Album A, No. 337 and Album G, 512
Methodist–"World of Fun Series". M 102B

Formation: Circle in sets of six, three opposite three. Each three consists of a boy in the middle, with a girl on each side, holding inside hands. If girls are fewer in number than boys, put a girl in the middle of the lines

Basic Skills: Walking, skipping

Measures 1-2: Starting with the right foot, two lines in each set advance toward each other with three walking steps ending with a curtsy by the girls and a bow by the boys

Measures 3-4: Two lines walk backward to place, bringing the feet together on the fourth count

Measures 5-8: Advance and retire again

Measures 9-16: Each boy hooks elbow with girl on his right and turns her with four skipping steps. Next, he hooks left elbow with the girl on his left and turns her the same way. Repeat

Measures 1-8: Both lines advance and retreat once as before in measures 1-8 except the second time they advance and instead of bowing, pass through the opposite line passing right shoulders and meet a new line which advances from the opposite direction. Repeat from beginning

Sicilian Circle

Music: La Salle, *Rhythms and Dances for Elementary Schools,* pages 140-141

Record: Methodist—World of Fun Series—M104

Formation: Double circle; two couples face each other to form "sets". Each boy has his partner at his right

Basic Skill: Walking

1. "*All forward and back.*" (4 measures) Partners join inside hands, walk forward four steps and backward four steps
2. "*Circle four hands around.*"
3. "*Ladies chain.*" (8 measures, for directions see page 225)
4. "*Right and left through.*" (8 measures, for directions see page 225)
5. "*Forward and Back.*" (4 measures). As in No. 1
6. "*Forward again and pass through.*" (4 measures) In passing through, couples drop hands and go on to meet a new couple, advancing from the opposite direction, girls passing between boys

Old Dan Tucker

Music: "Old Dan Tucker"

Formation: In couples, single circle around Old Dan Tucker, who stands in center

Basic Skills: Walking, galloping

1. "*All Balance to Tucker.*" (Measures 1-4) All hands joined; four steps forward and four back to place
2. "*Turn your corner lady with your left hand around.*" Boy turns girl on his left, both using left hands
   "*Turn your partner with your right hand around.*" Boy turns his partner, both using right hands. (Repeat measures 1-4)
3. "*Grand right and left.*" (Measures 5-12) (Dan Tucker joins right hand to partner, left to next, etc.
4. "*All promenade.*" (Measures 1-4 and repeat) Each crosses hands in skating position with the partner he has when the call is given and walks around to the right. The one who is left without a partner becomes Dan Tucker and goes to the center
5. "*All forward and back.*" (Measures 5-8) All join hands in a circle, walk forward four steps and back four steps.
6. "*Circle to the left.*" (Measures 9-12) All gallop to the left

Red River Valley

Music: "Red River Valley"

Record: Methodist–World of Fun Series–M104
Burns–Square Dance Album D, 892

Formation: Double circle with two couples facing to form sets of four

Basic Skills: Turning, walking

1. "*Oh! You lead right down in the valley, and you circle to the left and to the right*"

   Couples holding hands move diagonally forward to the right to meet a new approaching couple. Join hands and circle two steps to the left and then to the right to finish facing in original direction

   "*Oh! You swing your girl in the valley, and you swing your Red River Girl!*"

Each boy swings opposite girl and then swings his own partner

2. "*Oh! You lead right down in the valley, and you circle to the left and to the right*"

   Same as above in one

   "*Oh! You all make a wheel in the valley and you all do-si-do so polite*"

   All four put their right hands in the set for a right hand star and walk around quickly once returning to place, then all do-si-do quickly with opposite

3. "*Oh! You lead right down in the valley and you circle to the left and to the right*"

   Same as above in one

   "*Oh! You lose your gal in the valley and you swing your Red River Gal*"

   Girls change places and then boys swing new partner. Dance may be repeated as many times as desired

Little Man in a Fix

Music:	Neilson & Van Hagan, *Physical Education for Elementary Schools*, page 262
Record:	Burns—Folk Dance Album F, No. 773 and Album J, No. 557
Formation:	Groups of four, each composed of two couples, are arranged informally around the room as follows: The boys link left arms, and each places right arm around waist of partner. Each girl places left hand on partner's right shoulder and right hand on hip
Basic Skills:	Walking, running
Measures 1-8:	Raising knees high, each group turns around in a counterclockwise circle, twenty-four running steps
Measures 1-8:	Without pausing, the boys join left hands and each takes partner's left hand in his right. Moving in unison girls run under boys' joined hands, turn about to left to face each other, and join right hands above their left hands, which are held by boys. Pulling backward slightly, they run to the right with light running steps

Measures 9-16: Waltz with own partner

Measures 9-16: Repeat action in three

Highland Schottische

Music: La Salle, *Rhythms and Dances for Elementary Schools,* page 133

Records: Burns–Folk Dance Album B, No. 341 and Album J, No. 552
Victor–"Festival Folk Dances", LPM 1621

Formation: Couples in a single circle, partners facing. Right hand on hip. Left raised over head

Basic Skills: Hopping, running

Measures 1-4: Hop on left foot, touching the right toe lightly to the side. Hop left, raising right in back of left knee. Repeat

Measures 5-8: Schottische step to right–(see page 218 for description of step). Repeat step starting to left with right arm raised

Measures 9-12: Partners hook right arms, left hands on hips. Starting with the left foot, take three running steps and hop, extending the right foot. Repeat three times. Then hook left arms and starting with right foot, repeat the step. Repeat twice. On last measure drop arms and run past partner forward four steps to a new partner. Repeat all

Put Your Little Foot

Record: Methodist–World of Fun Series, M-107
Burns–Folk Dance Album J, No. 555

Formation: Couples in double circle, boy on the inside right behind the girl. The boy takes the girl's right hand in his right hand across her right shoulder and her left hand across his chest in his left hand

Basic Skills: Hopping, walking

1. Both start on left foot, moving diagonally forward to the left.

Boy takes short steps and the girl takes slightly longer and crosses to the other side in front of the boy. Swing left foot past the right ankle with knee slightly bent, step to left, close right foot to left, step left and point right toe forward (varisovienne step). Repeat starting with hop on left. Repeat all once again

2. Swing left foot across right (count 1), step to left with left foot (count 2) and bring right foot to left (count 3). Repeat once and then do varisovienne step—(see Part I)

Repeat above starting with right foot

NOTE: Hop may be added at the time swing is taken.

Rye Waltz

Music: Neilson and Van Hagan, *Physical Education for Elementary Schools*, page 304

Formation: Couples arranged informally around the room in waltz position

Basic Skills: Sliding, walking

Measure 1: Extend left foot to side, toe slightly touching the floor. Draw left foot just behind right heel, toe touching floor. Lift toe to side again and back

Measure 2: Three slide steps and a step to left

Measures 3-4: Repeat steps 1 and 2 to right

Measures 5-8: Repeat all

Measures 9-24: Waltz (directions for waltz found on page 168)

The Girl I Left Behind Me

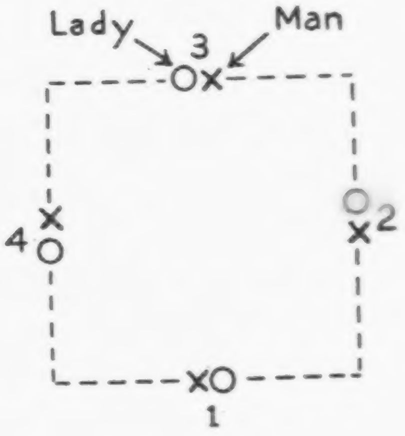
Music: "The Girl I Left Behind Me"

Formation: A set of four couples on a square

Basic Skills: Walking, turning

Calls are in quotation marks

a. "Allemande left"—Introduction (4 measures)
b. "Grand right and left" (4 measures)
c. "Promenade" (8 measures)



I

1. "Four hands round"—Couples Number 1 and Number 2 join hands and circle left
2. "Then pass right through, balance to, and swing the girl behind you"
   Couples 1 and 2 facing one another, move forward and pass through the center. The first boy turns and swings the second girl while the second boy swings the first girl. Finish with second girl beside first boy and first girl beside second boy
3. "Then go right back on the same old track and swing the girl behind you." First boy takes second girl, second boy takes first girl, pass through as before, turn and swing original partner
4. First couple repeat 1, 2, and 3, with couple Number 3 and Number 4

II

Repeat all of I with couple Number 2 leading out on four

III

Repeat all of I with couple Number 3 leading out on four

IV

Repeat all of I with couple Number 4 leading out on four

Pattie Cake Polka

Music: "Little Brown Jug" or any good lively polka

Formation: Partners facing each other in a double circle. Both hands joined

Basic Skills: Sliding, hopping

1. Boys start with left foot, girls with right, do heel and toe, and then four slides counterclockwise
2. Repeat (1) the heel and toe and slides moving clockwise
3. Face partner. Slap partner's right hand with your right three times
   Slap partner's left three times
   Slap partner's (both) hands three times
   Slap own knees three times
   Swing partner once round (right elbow swing) and on last count, each man progresses one place to his left to a new partner
   Repeat all with new partner

Duck Dance

Music: "Rig-a-jig-jig," "Captain Jinks", or "Nelly Bly"

Formation: Sets of five or six couples. Boys in one line, girls in the other as in the Virginia Reel

Basic Skills: Sliding, walking

1. The first couple face each other, join both hands and slide down the set making an arch over the heads of the girls' line. At the foot of the set they turn and come back to place over the heads of the boys' line. In both cases the girl of couple I is on the outside of the line
2. At the completion of the slides they cross over to their original places. The boy turns to his left (the girl to her right) and lead their lines down to the foot of the set. This is like the march in Virginia Reel
3. The head couple meet at the foot of the set, stand still and make an arch and the others go under. The first couple through becomes the head couple

The entire action takes 32 counts and the dance is continuous

The Peddler's Pack

(Korobushka)

Record: Methodist—World of Fun Series, No. M108.

Formation: Partners stand in double circle facing each other, boys with backs to center and girls on the outside. Partners join hands waist high

Basic Skills: Walking, hopping

Figure I

Beginning with the left foot, boy takes a schottische step (three steps and a hop) forward; beginning with the right foot, girl does same backward. (Measures 1 and 2). Reverse directions, girls going forward and boys backward to center (measures 3 and 4). Reverse directions one more time for third schottische step (measures 5 and 6). Partners drop hands, boys quickly folding arms across their chests, girls putting knuckles on hips, elbows forward. Point right foot forward (count 1); to right side (count 2); click heels together (count 3); pause (count 4). (Hop on left foot on all these steps). (Measures 7 and 8.)

Figure II

With arms in above position, beginning with right foot each partner steps to his right, draws left foot to right, steps with right foot, then does a hop-swing, swinging left foot across right. (Measures 9-10.)

Reverse directions, moving to left, beginning with left foot. (Measures 11 and 12). Partners end face to face.

Turn right side to partner, at the same time, step-hop toward partner with right foot. (2 counts). (Measure 13). (This brings right shoulders close together). Step away from partner on left foot, drawing right foot toward left foot, so that heels are touching (2 counts) (measure 14).

Partners exchange places, crossing over with four walking steps. Partners are now in reversed position, girls on inside and boys outside. Repeat all of Figure II, partners ending in original positions.

Repeat, each boy taking the girl on his left for a new partner.

Head Ladies Cross Over

Records: Honor Your Partner, Album I
Formation: Sets of four couples forming squares
Basic Skills: Walking, turning

Introduction

a. "*Honor Your Partners*"—Partners face, boys bow, girls curtsy
b. "*Honor Your Corner*"—Corners face, same as above.
c. "*Swing Your Corner*"—Boys swings corner girl
d. "*Swing Your Own Partner*"—Boy swings own partner
e. "*Promenade Your Own Partner Once Around*"—Skating position and walk counterclockwise once around set to original position

Dance

1. "*The Two Head Ladies Cross Over and by the Opposite Stand.*" First and third ladies walk across set to opposite boys, and stand on their right

2. "*The Two Side Ladies Cross Over and Now All Join Hands.*" Second and fourth ladies walk across set to opposite boys and stand on their right. All join hands in a circle

3. "*All Into the Center, Honors to Your Own*". All walk three steps into the center of the set and back. All honor new partners

4. "*Swing Your Corner Lady and Promenade Her Home.*" Corners face. Boys swing their partners. (See page 223 for description of swing.)

5. "Promenade"—as in (e).
   Repeat 1-5 three more times until all have original partners back

Chorus

"*All Join Hands and Circle to the Right*"—All join hands moving to the right
"*To the Left*"—Same to the left
"*All into the Center*"—Walk three steps to center
"*And Back*"—Walk back to place

"*All Once Again and Back*"—Repeat above

"*Do-Si-Do Your Partner*"—Corners face, walk around each other passing right and then left shoulders back to back, to own position

"*Do-Si-Do Your Partner*"—Partners face, as above

"*Promenade*"—As in (e)

Honolulu Baby

Record:	Honor Your Partner, Album I
Formation:	Sets of four couples forming squares
Basic Skill:	Walking

Introduction

a. "*Honor Your Partner*"—Partners face. Boys bow, girls curtsy
b. "*Honor Your Corner*"—Corners face. Same as above
c. "*Swing Your Partner*"—Partners face and swing
d. "*Promenade Your Partner*"—Partners cross hands in skating position and walk counterclockwise once. (Square sets)

Dance

1. "*First Gent to the Right Circle Three Hands Around.*" First boy walks to couple two. They join hands and circle once to the left
2. "*Swing with the Other Fellow's Lady*". First boy and second girl swing
3. "*When You Have Swung, Go Back Where You Belong and Swing with Your Honolulu Baby.*" First boy goes back home and swings his own partner
   First boy visits couples three and four repeating 1-3
4. "*Oh! You Swing Her Around, You Swing Her Up and Down*". Keep swinging
5. "*Promenade with Your Partner Once Around the Hall*". As in (d)

Chorus

"All join hands, Circle left"
"To the right"

"Do-Si-Do Your Corner"
"Do-Si-Do Your Partner"

Square sets and "second gent" leads out. Repeat 1-5

Chorus

"All join hands—circle to the right"
"Do-Si-Do your patner"
"Circle to the left"
"Swing your partners all"

Sailor's Hornpipe

Music: "Sailor's Hornpipe"
Record: Victor—"Festival Folk Dances", LPM 1621
Formation: Arms folded and held shoulder high
Basic Skills: Walking, hopping

First Step—Polka

Measures 1-8: Six polka steps (hop, slide, close, slide, hopping on left foot and moving to the right in a small circle, causing back to face front. (6 measures) Break—arms folded high. With a light spring, hop and place right heel forward; hop and change feet putting left heel forward (measure 7), three quick changes (measure 8)

Second Step—Pigeon Toe

Measures 1-8: Arms free for balance. Turn toes in; turn toes out by pivoting on heel of right foot and placing left toe behind right heel (measure 1). Turn toes in by pivoting on heel of right foot and bringing left foot to place, heel out. Turn toes out by pivoting on heel of left foot and placing right toe behind left heel (measure 2). Repeat measures 1 and 2 twice (measures 3-6). Break as in first step (measure 7-8).

Third Step—Pulling Rope

Measures 9-16: Hold right hand high and left hand below it as if grasping a rope. Hop on left, touching right heel forward (measure 9). Repeat heel touching and pulling on rope five times (measures 10-14). Break (measures 15-16)

Fourth-Step—Play Out Slack

Measures 9-16: Many tiny steps diagonally backward right on heels, making motions with hands as if letting out rope (measures 9-10). Repeat diagonally left and right measures 11-14). Break (measures 15-16)

Fifth Step—Hitching Trousers

Measures 1-8: Place palm of right hand at the waist and left hand in back, palm out. Slide diagonally forward on right foot, left leg extended back, hop on right and hitch trousers. Same to left, changing hands also (measure 1). Repeat alternating right and left (measures 2-6). Break (measures 7-8)

Sixth Step—Polka

Measures 1-8: Repeat first step

GAMES

Team games involving a wide variety of skills are of primary interest to children in these grades. They enjoy games that have the team element if the skills and rules are not too complex. Certain games of low organization, such as those suggested in the lower grades, are still interesting, and some games of this type are included in the following suggestive outline.

Catch the Caboose

Equipment:	None
Space:	Playground, gymnasium
Basic Skills:	Running, evading

All but one of the players are arranged in groups of three, with Number Two man clasping arms around the waist of Number One, and Number Three clasping arms around the waist of Number Two man. The odd player attempts to hang on the caboose (Number Three man) in any threesome while groups move about in an effort to prevent this. If successful the Number One man becomes the new odd man.

Maze Tag

Equipment:	None
Space:	Playground, playroom, gymnasium
Basic Skills:	Running, turning

Players arrange themselves in parallel rows with approximately four feet between rows and four feet between players in the row. There should be an equal number in each row and each player lines up directly behind the player in front of him. All face in the same direction and join hands with the players standing beside them so as to form alleys. A runner and a chaser are chosen and at a signal from the leader the chaser attempts to tag the runner. Both must follow the alleys and not break through or go under arms. The leader aids the runner by calling "Right" or "Left Face". At the command all drop hands, turn to the right (or left) and regrasp hands so that the alleys run in the opposite direction.

Chain Tag

Equipment:	None
Space:	Playground, gymnasium
Basic Skills:	Running, evading

Players are scattered over the playing area. One player who is "It" attempts to tag another. Any player tagged must join hands with "It" and the two attempt to tag someone else. As players are tagged they join hands with the player who tagged them. Only players on the end of the line may tag others. No player may be tagged while the line is broken. Players may not break through the line but are allowed to go under it. Last player tagged is the winner.

Beater Goes Round

Equipment:	Knotted towel or rolled newspapers to form a club twelve to fifteen inches long
Space:	Playground, playroom, gymnasium
Basic Skills:	Running, striking

All players except the "beater" form a circle facing toward the center with their hands behind them, their right wrists grasped with the left hands, and right palms up ready to grasp the club, if it is placed in their hand. The "beater" moves around the outside of the circle, places the club in someone's hand and continus on around to the place of the one to whom he gave it. The player who received the club immediately starts beating the player on his right and chases him around the circle to his original place. Game is repeated with the new "beater" (person having possession of the club) carrying the club.

Poison Circle

Equipment:	Volleyball
Space:	Playground, playroom, gymnasium
Basic Skills:	Pulling, pushing, running, evading, throwing

Mark a large circle on the ground or floor and place a volleyball in the center. Arrange the class in circular formation around the outside of the circle marked on the ground and a distance of six feet from it. All players firmly clasp hands and spread as wide as possible in their circle.

On the signal all players start pulling and pushing one another in an effort to force a player into the circle whereupon everyone calls "Poison", and runs away while the player in the circle gets the ball and tries to hit one of them. If more than one player is forced into the circle, they rush for the ball and the one getting possession makes the throw. The players form their circle again after each throw and the game continues.

Capture the Flag

Equipment:	None
Space:	Playground
Basic Skills:	Running, evading

This game is similar to Prisoner's Base, page 193, with the following exceptions:

1. It is usually played over more extensive territory
2. A flag (handkerchief on a stick) is set up within each team's goal area
3. Primary object of the game is to capture the other team's flag and get back safely across own team's goal line without being tagged
4. One player should be assigned to guard the flag at all times but should stay at least ten feet from the flag while on guard.

Count Six

Equipment: Basketball or volleyball
Space: Playground, gymnasium
Basic Skills: Running, throwing, catching

Two teams attempt to keep the ball away from each other by making passes to members of their own team. A point is scored each time a team is able to make six consecutive passes to members of its own team. A player may not pass the ball directly back to the same player who passed it to him. As they receive a pass, players call out the correct number until six passes are completed or until the ball is missed, then they must start again at once. The team making the most points in a given time is the winner.

Riding the Broncho

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Running, jumping, balancing

Players are divided into two teams. One player of the team that is down first (the broncho) braces himself against a wall with his back toward it. All other players of this team arrange themselves in file extending from and facing this player. Each player except the one against the wall bends forward and grasps the player in front around the waist, thus forming a continuous row of backs. When the broncho is ready, a signal is given and the first player of the other team (the riders) takes a short run, reaches his hands forward and places them on the back of a player forming the broncho, as in leap frog, and jumps as far forward as possible. This procedure is repeated by each player in turn until all are on the broncho. The head player of the team forming the broncho, after the last rider is on, starts counting and if he counts to ten before the broncho gives way or falls, then the teams change. If the broncho fails to hold, his team must again get down. If, at any time a member of the rider's team falls off, or if any part of his body touches the floor (or ground), the teams immediatey change. Riders are not allowed to crawl forward on the broncho to improve their positions but must lie flat where they land.

Horseshoes

Equipment:	Horseshoes, iron stakes
Space:	Playground (Rubber horseshoes and wooden stakes may be used indoors)
Basic Skill:	Throwing

Two stakes are planted a distance of usually forty feet apart. This distance may be reduced to thirty feet for elementary school children. The pitcher's box (area around stakes) is six feet square, and the ground in the pitcher's box should be kept loose and raked smooth. A player when pitching may stand anywhere inside of the pitcher's box.

Two or four players may pitch horseshoes. In a four-handed game, partners assume positions at opposite stakes so that two opposing players pitch from either stake. A regulation game consists of twenty-one points and the side first scoring this number of points is the winner.

When shoes are pitched, the shoe closest to the stake scores one point. If a player gets both shoes closer to the stake than either of his opponent's, they score two points. A ringer scores three points and two ringers score six points. If each contestant has a ringer, they are cancelled and the next closest shoe scores.

Bombardment

Equipment:	Ten to sixteen Indian clubs, four soccer or volleyballs
Space:	Playground, gymnasium
Basic Skills:	Running, throwing

Establish a playing area approximately fifty feet by fifty feet with a center line drawn across it. Place five to eight Indian clubs on each team's end (goal) line. Each team is confined to its own half of the area and is given two soccer or volleyballs. Players throw the balls, attempting to knock down the clubs of the opposing team and to prevent their own clubs from being knocked down. Clubs knocked down by balls thrown or by players trying to guard them count a point for the opposite team. The team that keeps its clubs standing the longest or that has the most clubs standing at the end of a definite period is the winner.

Progressive Dodgeball

Equipment:	Basketball or volleyball
Space:	Playground, gymnasium
Basic Skills:	Throwing, evading

An area sixty feet by fifty feet is divided into three equal sections and a team assigned to each court or section. The middle team starts the game by throwing the ball at a player in either of the end courts. A player hit by a ball on any part of his body (other than the head) has a point scored against his team. However, a player may catch the ball without having a point scored against him. If he misses it the point is scored. Players may throw the ball at opponents in either of the other two courts or they may pass it to someone else on their own team who is in a better position to hit an opponent. When a player steps over his boundary line, a point is scored against his team. An out of bounds ball must be taken back inside the court before it is thrown. The game is played in three periods of five minutes each. At the end of the first and second periods, teams change courts. Thus each team plays in all three courts. At the end of the game the team having the lowest score wins.

Three Grounders or a Fly

Equipment:	Softballs and bats
Space:	Playground, gymnasium
Basic Skills:	Batting, catching, throwing

The class is divided into groups of eight to ten. One player of each group is selected to be the batter and the others scatter around the play area.

The batter tosses the ball up and hits it into the field of play. A player in the field who catches a fly ball or fields three ground balls becomes batter. A ground ball touched by one player cannot then be counted by another. Scoring starts over each time a new player goes to bat.

Long Base

Equipment:	Bat, softball
Space:	Playground, gymnasium
Basic Skills:	Running, catching, batting, throwing

Playing area is about the same as for softball. The long base (three feet by three feet area) is sixty-five feet from home plate and about half way between first and pitcher's box (first and third bases are used only to designate fair territory). The pitcher's box is from thirty feet to thirty-five feet from home plate. Two teams of six to twelve on a team may play. The team in the field is made up of catcher, pitcher, baseman, and fielders. The pitcher throws the ball to the batter who has three strikes in which to hit a fair ball. If he fails he is out. If he hits a fair ball he immediately runs to the long base. If the ball is fielded and thrown to the baseman ahead of the runner, he is out. If the runner succeeds in reaching the base safely, he may either go home if he thinks he can make it or he may remain on the base until someone hits a fair ball on which he feels that he can safely make it. Any number of players may be on the base at the same time but the first player there must be the first to go home. A run is scored each time a runner reaches home before the side is retired. Three outs retire the side.

A runner may not return to the base once he has left it, nor may he steal home. A runner may also be put out when he is hit or touched with the ball while off base, when a fly ball is caught or when a defensive player, with the ball in his possession, touches home plate before he reaches it after having left the long base.

Paddle Badminton

Equipment:	Net, shuttlecock, paddles
Space:	Playground, playroom, gymnasium
Basic Skills:	Batting, twisting, turning

Two teams of from one to nine players may play. Each team lines up on its own side of the net (five feet high at center) in much the same way as for volleyball and players rotate to various positions as in volleyball. A regulation volleyball court (thirty feet by sixty feet) may be used when the game is played with six to nine on a team. For a smaller number the size of the court may be reduced. Players in the front and middle lines of the court should be cautioned not to "back up" for a shuttlecock but to allow the players in the line behind them to play it.

The game is played according to volleyball rules. One serve only is allowed with the exception that when a "bird" strikes the top of the net and goes over a re-serve is allowed.

The underhand serve is used. Following the serve any stroke may be used to return the "bird" over the net.

Players may not reach over or touch the net.

Two Division Soccer

Equipment:	Soccer ball
Space:	Playground
Basic Skills:	Running, kicking

An area of approximately one hundred fifty feet by one hundred feet is divided by a center line into two sections. Teams are divided equally into guards and forwards. The game is started by a kickoff (from the ground) by one team from the center of the field. All players are on side until after the kick with the receiving team at least fifteen feet from the center line. After the kick, forwards are confined to the area between the center line and the opposite goal line while guards are confined to the area from the center line to their own goal line. To score, the ball must be kicked on the ground or on a bounce between two goal posts (or points) twenty-four feet apart in the center of the opponent's goal line. Use of hands or arms or violation of boundary rules are fouls and allow a free kick by opponents at spot of the foul. No player of opposite team may be closer than fifteen feet to the kicker on a free kick. An out of bounds ball may be thrown (two hand overhead throw), or kicked in from the hands by a member of the opposite team at the spot where it went out. No score can be made directly from a pass or kick out of bounds.

Basketball Twenty-One

Equipment:	Basketball, basketball goal
Space:	Playground, gymnasiuum
Basic Skills:	Throwing, catching

Players line up one behind the other with the first player back of the foul circle (eighteen feet from goal) and facing the goal. The first player shoots for the basket. If the ball goes through the ring without touching the backboard, he scores two points. If it rebounds from the backboard and goes through, he scores one point. Whether he makes his first shot or not he is allowed a follow-up shot from the spot where he recovers the ball, providing it does not go out of bounds. A follow-up shot that is made scores one point. The same procedure is followed by all players in the line and this is continued until some player scores twenty-one points or more. Several groups may be working at the same time depending on the number of available baskets.

Variation: May provide that the winner must make exactly twenty-one points to go out. If he scores more than twenty-one, he has to start over again

One Goal Basketball

Equipment: Basketball, basketball goal
Space: Playground, gymnasium
Basic Skills: Throwing, catching, running, dribbling, turning, twisting

Game may be played between two teams of from two to five players each, using one basketball goal. A player shoots for the basket from the free throw line (fifteen feet from basket) to start the game. If he makes the basket a point is scored for his team and he continues to shoot from the foul line until he misses. When he misses all players scramble for the ball and attempt to shoot. If a basket is made two points are scored for the team making it and the player making the goal shoots from the foul line as in the beginning of the game. Twenty-one points constitute a game and two out of three games a match. The last point in a game must be made by a field goal.

Variation: Instead of shooting from the foul line a player of the team not making the goal may pass the ball in from back of the center line

Football Punt Back

Equipment: Football
Space: Playground
Basic Skills: Kicking, throwing, catching

Game is played between teams of two to ten players each on a field of varying size. To start the game a player holds the ball in his hands and kicks from the center of the field. When a fly ball is caught the player is allowed to take three steps forward and return the kick from that point. If not caught on the fly, the return kick is made from the point where the ball was first touched by a defensive player. A ball that crosses the goal line before being touched by a defensive player, or a caught fly ball that is still back of the goal line after three steps are taken, scores a point for the kicking team. The team scoring the most points in a given time is the winner. (Passing may be substituted for kicking at any time if agreeable with both teams).

Crab Soccer

Equipment: Soccer ball
Space: Playroom, gymnasium
Basic Skills: Kicking, dribbling

The playing area is usually a fifty foot square and is divided into two courts by a center line. The size of the area will vary according to the number of players.

Teams line up on their side of the area with players sitting on the floor facing opponents. Knees are drawn up, feet flat on the floor, and arms extended backward to support the body. At a signal the ball is rolled on the floor between the two teams by the referee. In the crab-like position, contestants move about over the floor and play the ball with the feet, attempting to kick or push it over the other team's end (goal) line. (Teams should keep some players back to protect their own goal line). When the ball goes out of bounds, it is thrown back in by the official at the point where it went out of bounds.

Fouls:

1. Touching the ball with the hands
2. Leaving the crab position
3. Unnecessary roughness, such as kicking, hitting, or pushing an opponent

Penalty:

Free kick by opponents at spot of the foul with all players at least six feet away

Scoring:

A point is scored each time a team gets the ball over its opponent's goal line. The team ahead after a definite period of time is winner

Scrimmage Ball

Equipment: Soccer ball
Space: Playground
Basic Skills: Running, striking, bending

The playing field is a rectangular area usually one hundred yards by sixty yards, which may be modified in terms of available space and number of players. The class is divided into two teams equal in number. Teams are arranged in the center of the field in lines parallel with the end line ten yards apart and facing each other. The end line in back of each team is that team's goal line. Play is started by an official who tosses the ball into the air in the center of the field and players rush for it. The object of the game is for each team to throw, bat, or punch the ball across the opponent's goal line. The ball cannot be kicked or carried. Unnecessary roughness and hitting the ball when down are fouls and entitle an opposing player to an unguarded throw. Goal defenders may have one foot only behind the goal line.

An out-of-bounds ball is thrown in at the point where it crossed the line. A ball crossing the goal line scores two points for the successful team. Following a score the ball is returned and put in play at the center of the field. A time limit for the game is set and the team having the highest number of points at the end of this period is the winner.

Sideline Basketball

Equipment:	Basketball
Space:	Playground, gymnasium
Basic Skills:	Throwing, catching, running, jumping, evading, dribbling

Playing area is one-half of the regular basketball court. One team (nine to fifteen players) lines up on one sideline and the opposing team on the opposite sideline. At a signal, the first three players from each team come out on the court. The ball it put into play by a toss up between two opposing players at the foul line, each jumper facing his own sideline. Regular basketball rules are used with the following exceptions:

(1) Every other pass attempted must be made to the sideline; that is, one pass may be made to a teammate on the court, but upon receiving the ball this player must in turn pass to a member of his team on the side line or, if in position, he may shoot for goal

(2) If an attempt for goal is made and the goal is missed then the ball, regardless of which team recovered it, must be first

passed to the sideline before another attempt to shoot for the goal can be made

(3) When a goal is made two points are given to the team scoring and the court players of *both teams* go to the foot of their sideline as three new players of each team come on the court. The ball is put in play from across the center line by a member of the team which did not make the goal

(4) Sideline players are in the game at all times—receiving passes, passing back to players on the court, passing up and down the sideline, reaching in to intercept passes or knock down and recover balls. However, they must keep one foot back of or in contact with the sideline at all times. They are not eligible to shoot

(5) A ball going out of bounds on the side is thrown in by a sideline player on that side, regardless of who caused it to go out of bounds

(6) Teams do not change after a foul is made

(7) When a player fails to pass to the sideline at the proper time, the ball is given to a sideline player of the opposite team

(NOTE: This game may be modified and used on entire basketball court).

Touchdown Basketball

Equipment:	Basketball
Space:	Playground, gymnasium
Basic Skills:	Throwing, catching, running, dribbling

Game usually played on an area of one hundred eighty feet by one hundred feet though it may be played on a smaller area and also inside a gymnasium.

The game is played between two teams of from nine to fifteen on a side. Game started by a toss up between two players at center and ball is advanced the same as in basketball, by passing and dribbling (bouncing). Instead of using basketball goals a score is made by passing the ball to a teammate over the goal line who must catch the ball in the air. A missed ball goes to the defending team out of bounds the same as any other out of bounds ball.

Fouls (technical):

1. Running (or walking) with the ball

2. Double dribble (starting a second series of bounces after momentarily stopping from a first)
3. Catching a jump ball in the air before it has touched another player or the ground (applied only to the two jumpers)

Penalty:

Loss of ball to opponent at the spot

Fouls (personal):

1. Any body contact caused by running into a player, by pushing, pulling or over guarding

Penalty:

Free pass by opponent at spot of foul. (Passer may not be guarded)

Volleyball

Equipment:	Volleyball, net, net posts
Space:	Playground, playroom, gymnasium
Basic Skills:	Serving, volleying, striking

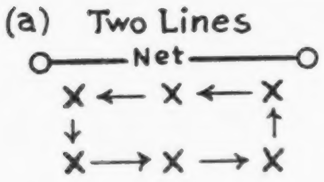
The regulation court size is thirty by sixty feet, however, this size may be varied to meet needs. A net suspended from posts placed on each side of the court midway between the end lines divides the court in halves. The regulation height of the net is eight feet.

Six players usually constitute a team, three of which play forward of the others; hence nearer the net on their side of the court. As many as twelve players may make up a team. In this case three rows of players are placed in their half of the court area. The player occupying the *right back position* is always the server for his team. Each player of a team has an opportunity to serve since players rotate positions each time their team has a new serve.

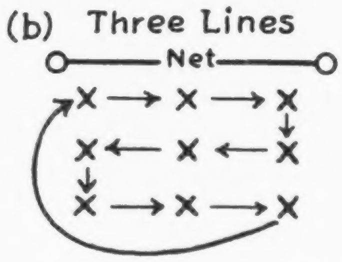
The server, standing with both feet behind his own back line, starts the game by batting the ball over the net with his hand to the opponents on the opposite side of the net who attempt to bat it back. Play continues in this manner until the ball strikes the ground or floor, goes out of bounds, or is otherwise declared dead.

If the advantage is in favor of the serving team, a point is scored for them and the same person continues to serve. If it is in favor of the receiving team, the serve goes over to them and no points are scored. The team first scoring 21 points is the winner.

Methods for Rotating Players



Server moves
to right front position.



Server moves
to left front position.

Field Ball

Equipment:	Soccer ball
Space:	Playground
Basic Skills:	Running, passing, bouncing, catching, evading

The size of the playing area is one hundred eighty feet by one hundred feet maximum, however, the area may be modified to suit needs. Goals consisting of upright posts, placed ten feet apart with a crossbar eight feet above the ground, are established in the center of the end lines.

The game is played by two competing teams composed of eleven or less players who pass the ball from one teammate to another in an attempt to advance the ball and cause it to go through the opponent's goal and, at the same time, prevent the opposite team from securing possession of the ball and in turn scoring.

Four periods or quarters of five minutes duration each constitute a game. Two to three minutes rest should be provided after the first and third periods with ten or more minutes rest between the second and third periods.

To start the game one team lines up on or behind the center line of the playing field and one of their players throws the ball from the center of the field into the opponent's half of the field. Players, after receiving the ball, may throw, bounce, juggle or bat the ball in any direction. No player may hand or roll the ball to another. The ball must be bounced or thown to another player or thrown for the goal. When the ball has been caused to go between an opponent's goal uprights and under the crossbar, by a throw from the field of play, one point is scored by the team whose player made the throw.

(NOTE: The complete rules of play for field ball may be obtained from the source books listed in the bibliography).

Basketball *Touch Football* *Softball*

Basketball, touch football, and softball are activities chiefly associated with the secondary school program. Such activities may, however, be introduced in the elementary school physical education offering *when pupils reach the seventh grade level.* It should be constantly kept in mind that when such activities are taught in the elementary school they should be brought into the physical education curriculum solely from the standpoint of preparing all pupils for more advanced instruction in these sports which they will receive as part of their instruction in physical education during the high school years.

The elementary physical education offering should at all times provide a proper balance of activities so that all pupils will be given an opportunity to develop a wide variety of skills. It should further be noted that competitive interscholastic athletic programs are inadvisable for children of elementary school age.

In developing the specific skills associated with basketball, touch football (for boys only) and softball, teachers should be guided by the description and analysis of skills found in Part III of this bulletin. Certain games of low organization such as Three Grounders or a Fly, Basketball Twenty-One, One Goal Basketball, Football Punt Back, Sideline Basketball and Touchdown Basketball described in this section, may be used to provide appropriate game situations in which the skills of these sports may be individually and collectively carried out. The complete rules of play for these activities, which should be modified and adapted to meet the needs of elementary school children, may be obtained from references listed in the bibliography.

GAME SKILL TESTS

(NOTE: For description of skills see Part III.)

The following tests are merely intended to suggest objective measures which teachers may use to evaluate individual achievement. Teachers may wish to develop similar tests of their own.

1. Kick a soccer ball from a distance of forty feet between two

goal posts (or points) twenty-four feet apart, two out of three trials

2. Using two hand overhead throw, throw a soccer ball twenty-five feet from behind a restraining line

3. From behind a restraining line marked five feet from a wall, volley a volleyball against the wall above a seven foot marker or line five times in succession

4. Draw three concentric circles in the center of one side of a volleyball court with diameters of four, eight, and twelve feet. From behind a restraining line twenty feet from the net on the other side of the court, serve five balls over the net at the target. Inside circles scores five points, middle circle three points, and outside circle one point. Score a total of at least eight points

5. Throw a basketball a distance of forty feet (boys), twenty-five feet (girls). Throw measured at right angles to throwing line

6. Shoot three out of ten basketball foul shots. (If necessary, foul line may be shortened to twelve feet)

7. Throw a softball with some degree of accuracy (home plate to centerfield) one hundred twenty-five feet (boys) and seventy-five feet (girls)

8. From a distance of thirty-eight feet and with an underhand pitch throw a softball so that it will hit a target eighteen inches wide, thirty-six inches high, and eighteen inches from the ground, two out of five trials (target may be marked on a wall)

9. Hit a pitched ball (softball) delivered with underhand throw from a distance of thirty-eight feet, three out of five times fairly. Bad pitches not counted unless swung at by batter

10. Catch a softball three out of five times thrown from a distance of one hundred twenty-five feet (boys), seventy-five feet (girls)

11. From behind a restraining line punt a football fifty feet in the air (boys). Kick is measured at right angles to the restraining line

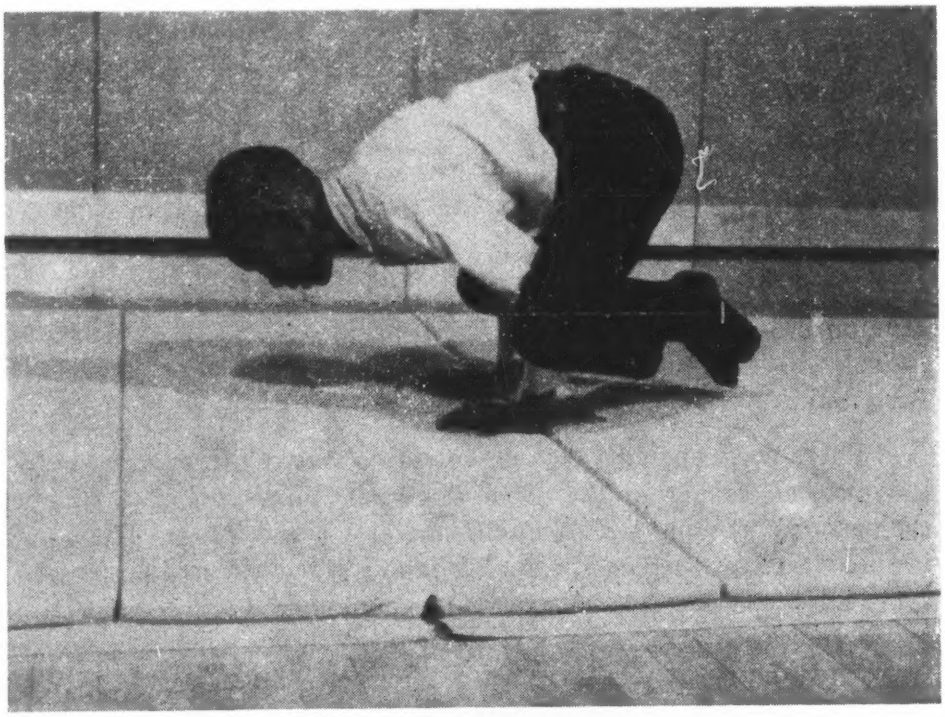
12. Mark five stations an equal distance apart in a semicircle fifteen feet from basketball goal. Attempt two shots from each position, using either chest or one arm push pass. Make two goals out of ten trials

13. From behind a restraining line pass a football fifty feet (boys)

14. Using a playground baseball diamond with bases forty-five feet apart, start at home plate and circle the bases (touching all) in thirteen seconds (boys) fourteen seconds (girls)

STUNTS

The following stunts are suggested for use in the upper elementary grades. The teacher should feel free to use any of the stunts listed in the intermediate grades which still present a challenge to the pupils.



Alternate Knee Raising While Hanging on a Bar

Equipment:	Horizontal bar of sufficient height, and mat
Space:	Playground, playroom, gymnasium
Basic Skills:	Hanging, lifting, bending

Hang full length below bar with overhand grip and hands shoulder distance apart. Feet together and toes pointed. Raise left knee to hip level with lower leg held vertically. Return to starting position. Raise right knee to hip level with lower leg held vertically. Repeat as often as desired.

Suggestion:	Avoid swinging
Variations:	Same stunt alternately raising knees to chest. Same stunt raising both knees simultaneously to level of hips or chest. Same stunts using underhand grip. Same stunts with chin held to bar

Heel-and-Toe Spring

Equipment:	None
Space:	Playground, classroom, playroom, gymnasium
Basic Skills:	Jumping, bending

Stand "heeling" a line with the trunk bent forward clasping the toes with fingers. Jump backward across the line while holding the toes as in starting position.

Suggestion:	Lean forward slightly before springing backward
Variation:	Same stunt jumping forward over starting line

Three-Boy Shuffle

Equipment:	Mat
Space:	Playground, playroom, gymnasium
Basic Skills:	Pushing, turning

Three performers lie face downward about two feet apart, across the mat, all facing in the same direction. For simplicity, number the participants from left to right—One, Two, and Three. The action begins with a pre-arranged signal. Number Two (in middle at start) rolls sideward toward Number One. Number One springs from hands and feet, keeping his body extended, alights on his hands and feet, and immediately rolls toward Number Three. Number Three springs over Number One toward center and rolls sideward toward Number Two. Continue this action as long as desired.

Suggestion: Start from a prone position with hands placed beneath shoulders to aid in securing a good push to raise shoulders when jumping over a companion. This stunt can be performed quite rapidly after each performer has learned his role

Back-Bend Stand

Equipment: Mat
Space: Playground, playroom, gymnasium
Basic Skills: Bending, stretching, pushing

Lie on back with feet placed on mat close to buttocks and hands placed on mat close to shoulders. Lift hips high above mat and stand with knees slightly bent, hands directly under shoulders, arms straight, and head bent backward.

Suggestions: Feet and hands at start may be placed shoulder distance apart or closer together. Feet should be directly downward from knees as the back bend stand is held

Variation: Start from a stand, bend backward and finish in a back-bend stand. Return to standing position

Skin-The-Cat

Equipment: Horizontal bar of sufficient height and mat, or jumping pit
Space: Playground, playroom, gymnasium
Basic Skills: Hanging, pulling, lifting

Hang full length below a horizontal bar. Lift knees to chest and hips toward bar. Pass legs and trunk backward between arms and under bar. Continue backward movement of body, lowering hips and feet, until body is vertical or nearly so. Return to starting position.

Suggestions: Use overhand grip with hands shoulder-distance apart. Avoid swinging. Active hang in starting position (do not sag at shoulders)

Safety: "Spot" (help) beginners until they can do the stunt without assistance

Hop Over Log

Equipment: None
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Hopping, balancing

Stand on right foot with left leg held across front of right leg. Spring upward from right foot jumping forward over left leg returning right foot to floor.

Suggestions: Keep left leg straight. Lift arms vigorously to get greater height in spring. Remain in a restricted area. Lift knee of springing foot quite high

Variation: Same stunt with outside of left foot resting on floor during hop over

Knee Spring

Equipment: Mats
Space: Playroom, gymnasium
Basic Skills: Pushing, bending, jumping

One companion, Number Two, lies on his back on mat with feet at buttocks and arms raised to a near-vertical position. Hands shoulder-distance apart. Other companion, Number One, using an easy approach, runs, springs from both feet near the feet of Number Two. Number One grasps the raised knees of his partner, and assumes a jackknife position as he lifts his hips. Number Two places both hands against Number One's upper back for support. Number One continues to roll forward kicking (extending) both legs to finish on the feet beyond Number Two's head.

Suggestions: Press hands downward against partner's knees to help get the hips up over the head. Kick should be executed when the hips fall beyond the performer's head. Bottom-man (Number Two), can push upward to help Number One. Push should be timed with kick. Number One's shoulders should not continue forward beyond point above Number Two's shoulders.

Wrestler's Bridge

Equipment: Mat
Space: Playroom, gymnasium
Basic Skills: Pushing, lifting, bending

Lie on back, across mat, with feet placed near buttocks and hands off mats. Raise entire trunk off mat by pressing head backward against mat.

Through The Stick

Equipment: Wand, cane, or broomstick
Space: Playground, classroom, playroom, gymnasium
Basic Skills: Bending, twisting, stretching

Stand holding wand, against back of thighs, with hands wide apart and reverse grasp (palms facing forward). Move wand over head to position in front of thighs. (At this point, both hands should be twisted outward and palms facing upward. Fingers should grasp over top of wand). Bend forward lowering wand (stick) in a horizontal position a few inches above floor close to feet. Pass right (left) foot around right (left) arm and over stick between hands. Return right (left) foot to floor. (Both knees should be bent). Raise left (right) hand, changing position of stick to permit movement past right (left) knee and over head. Assume standing position as stick is lowered to a horizontal position behind body. Step backward over stick with left (right) foot. Finish with stick in front of thighs.

Suggestions: Retain grasps throughout stunt. When moving wand forward over head, begin by raising one end of wand, bend corresponding elbow downward between wand and body, and lift wand over head

Variation: Reverse the sequence of movement

Human Fan

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Pulling, balancing

All participants stand in a straight line, fairly close together, facing in same direction. Number participants, one to five, from either end. Number Three grasps arm-to-arm with Numbers Two and Four. Numbers Two and Four place near foot in contact with foot of Number Three and grasp arm-to-arm with Number One and Five respectively. Numbers One and Five assume side support positions with feet touching those of nearest neighbor. The final position simulates an open fan. Hold as long as desired.

Suggestions: Keep bodies straight. Maintain a steady position
Variation: Same stunt with three participants

Monkey Mark

Equipment: Broom handle or sturdy wand
Space: Playground, playroom, gymnasium
Basic Skills: Stretching, balancing

Toe a starting line holding wand in one hand and piece of chalk in other hand. Place one end of wand on mat as far forward as your ability will permit. Lean forward until the wand is perpendicular or nearly so. Reach forward with free hand as far as possible and make a chalk mark. Return to stand without touching any part of body except feet to mat or ground.

Suggestions: Grip wand tightly to keep hand from sliding downward. Place upper part of wand against shoulder near neck. Feet apart to help overcome tendency to roll away from supporting arm

Chair Vault

Equipment: Sturdy straight-back chair
Space: Playroom, classroom, gymnasium
Basic Skills: Jumping, bending, swinging

Stand facing one side of chair with one hand grasping top of back and other hand grasping front edge of seat. Jump, raising knees to chest and feet to buttocks, swinging body forward between arms and backward to starting position.

Suggestions: Swinging action of trunk and legs should be achieved without touching feet to chair. Keep arms, at front of chair, straight
Variation: Same stunt dismounting on far side of chair

Chest Fall

Equipment: Mat
Space: Playroom, gymnasium
Basic Skills: Bending, falling, pushing

Kneel on both knees with sufficient mat in front and behind. With back well arched and hands at shoulders, palms forward and fingers upward, roll forward onto chest. Return by rolling in opposite direction to starting position.

Suggestions: Keep back well arched throughout. Take body weight on hands as feet rise above head. Push from hands to rise on knees for finish in starting position
Variation: Same stunt started from a stand

Forward Roll From Squat Balance

Equipment: Mat
Space: Playroom, gymnasium
Basic Skills: Balancing, bending, turning

Squat balance—balance on hands with knees resting on corresponding elbows and feet off mat. Fall forward, ducking head and lifting buttocks, and execute a forward roll finishing on both feet on balance.

Suggestions: Lose balance forward, lower shoulders to mat for forward roll. Momentum enough to finish roll in good form can be developed by proper timing of fall, additional elbow bend, ducking of head forward, tight tuck body during roll with feet close to buttocks. Return to stand without placing hands on mat back of buttocks to get a push

Climb Pipe Using Hands and Legs

Equipment: Suitable vertical pipe as used in playground equipment, a climbing pole or climbing rope or suitable substitute. Mat or substitute
Space: Playground, playroom, gymnasium
Basic Skill: Climbing

Stand facing pipe with left (right) hand grasping pipe, above head level, and knees quarter-bent with heels raised. Spring from both feet pulling with left (right) arm. At same time swing right (left) arm upward to grasp pipe a few inches above other hand. Place the instep (front) of left (right) foot against the pipe with the corresponding knee slightly bent and to left (right) of pipe. Swing right (left) leg around front of pipe placing back of foot (tendon of achilles) against pipe. The pipe will now be between the legs and feet. Climb upward by lifting knees to raise feet and then reaching to a higher grasp with hands. Climb to top of pole or as high as ability will permit.

Suggestions:	Squeeze feet together to keep from slipping when the knees are straightened as a higher grasp is made. Slide both hands upward in same relative position as knees straighten. Release pressure of squeeze when arms pull body higher
Safety:	Do not slide down; lower body slowly

Cross-Arm Rope Skip

Equipment:	Skipping rope
Space:	Playground, playroom, gymnasium
Basic Skills:	Skipping, swinging

Stand with rope behind feet while grasping an end in each hand. Swing rope, by wrist action, forward in a full circle. Spring upward to allow rope to pass under feet. After two full circles, cross arms in front of body and continue skipping as long as you choose.

Suggestions:	Spring straight upward from one or both feet. Adjust timing of spring with speed of rope. Permit rope to strike floor a few inches from feet. Hands should be extended beyond side of body
Variations:	Alternate an ordinary rope skip with a cross-arm rope skip (forward or backward). Cross-arm rope skip backward

Monkey Turn

Equipment:	Horizontal bar of sufficient height and mat or substitute
Space:	Playground, playroom, gymnasium
Basic Skills:	Hanging, lifting, twisting

Hang full length beneath horizontal bar and Skin-the-Cat. When in the back hang position, release the grasp of one hand. Unwind, and re-grasp.

Suggestion:	Knees bent when unwinding
Variation:	Same stunt releasing grip of other hand and turning in other direction

Three Pegs

Equipment: Stick of chalk
Space: Playground, playroom, gymnasium
Basic Skills: Jumping, hopping, bending, balancing

Stand toeing a starting line with sufficient space ahead. Jump forward from both feet alighting on one foot. While holding balance (without moving supporting foot) place a chalk mark behind heel of supporting foot. Hop forward from the supporting foot to the same supporting foot and mark behind heel. Hop forward again to the same supporting foot. This time reach forward as far as balance will permit, make a chalk mark on floor, and stand erect without losing balance. Measure distance from starting line to farthest chalk mark.

Suggestions: Take short hops at first to get feeling of success. Use free leg and arms in maintaining good balance
Variation: Same stunt using other foot for support

Jackknife Hang

Equipment: Horizontal bar, mat or suitable substitute
Space: Playground, playroom, gymnasium
Basic Skills: Hanging, lifting, bending

Grip bar, with hands shoulder-distance apart, using overhand grip. Without swinging, raise feet to bar and hold this position at least five seconds.

Suggestions: Keep legs straight, feet together, and toes pointed throughout. Arms should be straight when the feet are held to the bar

Snapdown

Equipment: Mat
Space: Playground, playroom, gymnasium
Basic Skills: Bending, balancing, kicking

Stand on hands at center of mat with knees slightly bent, and body almost on balance. Allow the body to fall front first. When the trunk reaches an angle between 60°-45° (measured from mat) vigorously flex thighs, straighten legs, and push from hands. Finish with balance on both feet and knees slightly bent.

Suggestions: Keep head bent backward throughout action, and hold feet slightly apart

Variation: Bucking Broncho—dive from feet to near hand balance, snapdown, and repeat several times simulating action of a kicking mule or bucking broncho

Snap to Feet

Equipment: Straight back chair and mat
Space: Playroom, gymnasium
Basic Skills: Lifting, balancing, pushing

Place mat close to wall. Stand chair on mat with back touching wall. Performer sits on a chair with his head against wall and his feet placed on mat with heels touching front leg of chair. Keeping feet in place on mat and head against wall, lift pelvis forward upward with sufficient force to raise body to a balanced stand in front of chair.

Suggestion: Be sure back of head is touching wall before lifting pelvis

Variation: Same stunt placing feet well forward of chair

Collar Pull

Equipment: Rope
Space: Playground, playroom, gymnasium
Basic Skill: Pulling

Two contestants are on all fours on each side of a line with their backs to each other. A twelve or fifteen foot rope is looped around the back of each player's neck and under his armpits. A towel may be put back of the neck under the rope for protection. In this position each tries to pull the other over the line.

Indian Wrestle

Equipment: Mat
Space: Playground, playroom, gymnasium
Basic Skills: Pushing, bending

Two players lie on their backs side by side with adjacent arms locked. The feet should be in opposite directions. At a signal the adjacent legs are bought to an upright position and interlocked at the knees. The wrestle consists in trying to force the opponent to roll over from his position.

Pull to Stand

Equipment: Wand or broomstick
Space: Playground, playroom, gymnasium
Basic Skills: Pulling, bending

Two individuals sit on the floor facing each other with their toes touching and grasping a broomstick between them. The object is to try to pull on the broomstick and thereby make the opponent come to a standing position.

RELAYS

(NOTE–For description of relay formations, see pages 16-17)

Stepping Stones Relay

Equipment: Large blocks of wood or similar objects
Space: Playground, gymnasium
Basic Skills: Running, leaping
Formation: Single file

Arrange teams of players in single file behind the starting line. There should be a distance of ten feet between teams. Clearly mark a turning point fifty feet ahead of the starting line and place *large* blocks of wood or similar objects in a direct line between the starting point and turning point for each team. The "stepping stones" of each team must be a uniform distance apart.

On signal, the first player of each team runs forward, stepping on the "stones", to the turning point and returns to the starting line where he touches-off Number Two who repeats. Action continues until all players have run the course. The team wins whose last player, after running the course, crosses the starting line first. Players must step on all "stones"; if not, they must return to the last stone touched and start again.

Standing Broad Jump Relay

Equipment: None
Space: Playground, gymnasium
Basic Skill: Jumping
Formation: Single file

On signal, the first player in each line, standing behind a common starting line, jumps forward. The second player of each team then jumps from the nearest point where the first player's body or heels touched the ground. Continue until all players have jumped. The team wins whose overall distance from the starting line is the greatest.

Have the leaders of each team exchange after their jump, and serve as markers for subsequent jumpers on other teams.

Square Relay

Equipment: Bases or similar safe objects
Space: Playground, gymnasium
Basic Skill: Running
Formation: Single file

Place four bases or similar objects from twenty to twenty-five feet apart in the form of a square. Number the bases in 1-2-3-4 order as in baseball. Line one team of players behind base number one and on signal, the first player runs around the square, on the outside of the bases, returns to starting point and touches off player Number Two who repeats, etc. Each team in turn runs the course, and the team whose players complete the running of the course in the shortest period of time is declared winner.

Duck Race

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Bending, walking, twisting, balancing
Formation: Single file

On signal, the first player in each line advances to the turning point, returns and touches off player Number Two, who repeats the action.

Each player advances in the following manner "He squats and grasps his heels outside his legs, from behind. During the race the pupil must keep his hands on his heels."

Chicken Race

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Bending, walking, balancing
Formation: Single file

On signal, the first player in each line advances to a turning point, returns, and touches off Number Two of his team who repeats the action described below. Each player advances in the following manner "He squats and clasps his hands outside and around his legs in front of his ankles. Knees are extended forward, and the player walks up on his toes." The team wins whose last player is first to cross the starting line.

In and Out Relay

Equipment:	Indian clubs
Space:	Playground, gymnasium
Basic Skills:	Running, dodging
Formation:	Single file

In front of each team place a row of three Indian clubs, two feet apart. The first club is thirty feet from the starting line. The turning point is marked sixty feet from the starting line. On signal, the first player in each file runs forward, zig-zags between the clubs, continues on to turning point, returns by zig-zagging between the clubs, and heads straight for his file. He touches off Number Two, who repeats same action, etc., until all have run. If a club is knocked over it must be set up immediately by the runner. The team wins whose last runner returns from running the course and crosses the starting line first.

Cap Transfer Relay

Equipment:	Sticks (three feet long), caps (one for each team)
Space:	Playground, gymnasium
Basic Skill:	Running
Formation:	Single file

Draw a starting line and place all players but the captains in single file behind this line. The captain takes his place forty feet in front of his team behind a line drawn parallel to the starting line. The captain and the first two players in line each hold a three foot stick. On the first player's stick is a cap. On signal, the first player advances to his captain, changes the cap to the captain's stick and takes the captain's place, while the captain, with the cap now on his stick, returns to the line and exchanges the cap with the second player, who runs toward the first player and exchanges, etc. The captain in the meantime has given his stick to the Number Three player and has moved to the rear of his line. Continue until all have run. The team retuning its captain to his original place first, wins.

Potato and Spoon Relay

Equipment: Spoons, potatoes (or substitute object)
Space: Playground, playroom, gymnasium
Basic Skills: Running, bending
Formation: Single file

On signal, the first player of each team, with a spoon in his hand, runs forward to a circle six feet in front of the starting line, picks up the potato therein with the spoon without using his free hand, and carries the potato to another circle six feet in front of this one. He then returns and touches off the Number Two player of his team who is handed the spoon. Number Two runs to the second circle, picks up the potato and places it in circle number one. This goes on until the last player runs and crosses the starting line. The team finishing first, wins.

Dozen Ways of Getting There

Equipment: None
Space: Playground, gymnasium
Basic Skills: Hopping, running, walking, jumping, leaping, skipping
Formation: Single file

Designate a starting line and sixty feet forward of this line mark a turning point. Players of each team advance on signal to their turning point, return, and touch off the next player who advances. All players must proceed in a different fashion. That means, Number One may hop, Number Two skip, etc. The line to finish first, wins.

Lame Dog Relay

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skill: Balancing
Formation: Single file

On signal, the first player of each team advances to the turning point by supporting himself on both hands and one foot; the other foot being held backward, and kept off the floor at all times. He then returns and touches off player Number Two and so on until all players have run the course. The team finishing first wins.

Skin the Snake Relay

Equipment: None
Space: Playground, playroom, gymnasium
Basic Skills: Rising, bending, falling
Formation: Single file

Teams line up in single file formation—players close together. Each player extends his left hand backward between his legs, and with his right hand he grasps the left hand of the player in front of him. On signal, the line moves backward with the rear player quickly lying on his back. As each player moves backward and lies down, he still retains the hand grasp of the player who was in front. When all players in the file are lying on their backs, the one now at the rear of the line arises and moves forward as do the others in his line. Players retain hand grasp until all are up in the starting position. The file to finish first, wins.

Skip Rope Relay

Equipment: Ropes (eight feet long)
Space: Playground, gymnasium
Basic Skill: Skipping
Formation: Single file

Behind a common starting line and ten feet apart, arrange teams in single file. Designate a turning point sixty feet away. On signal, the first player skips rope (running is prohibited) forward, around the turning point, returns and touches off player Number Two, who repeats. The team having its last player return and cross the starting line first, wins.

Jack Rabbit Relay

Equipment: Wands or broom sticks (three feet long)
Space: Playground, playroom, gymnasium
Basic Skills: Jumping, bending, running
Formation: Single file

The captain or first player in each file holds one end of a wand. On signal, he turns facing his players. Number Two does likewise and grasps the other end of the wand. Together they stoop down and run toward the rear of their line, holding the wand near and parallel with the floor. As the players holding the wand run to the end of their line, one is on each side of the file. The other players jump over the wand as it passes. At the rear of the file, the captain releases his grasp while Number Two returns to the front to join Number Three. They repeat the procedure. Number Two remains at the rear and play continues until the captain is back at the head. The team finishing first with the captain back in place, wins.

Goal Throwing Relay

Equipment:	Basketball (one for each team)
Space:	Playground, gymnasium
Basic Skills:	Dribbling, throwing, running

On signal, the first player in each file dribbles a designated distance to the goal and shoots until he scores a successful goal. He then returns and passes the ball to his Number Two player who repeats. Play continues and the line whose leader reaches his original position first, wins.

Basketball Dribbling Relay

Equipment:	Basketballs (one for each team)
Space:	Playground, gymnasium
Basic Skills:	Dribbling, running
Formation:	Single file

On signal, the first player of each team dribbles the ball forward and around a turning post (Indian club or chair), returns, and hands ball to Number Two player who repeats this action, then Number Three, etc., until all players have dribbled. The first team to finish, wins. Any objects knocked down have to be set up before continuing.

Volleyball Serving Relay

Equipment:	Volleyballs (one for each team), net
Space:	Playground, gymnasium
Basic Skills:	Striking, catching
Formation:	Shuttle

Play is on a regulation size volleyball area with a net across the center. (A rope may be substituted for the net). Divide teams into two parts, A and B, and place in shuttle formation behind a designated serving line on each side of the net. Two teams may work on one volleyball court. On signal, the first players of Part A serve the ball across the net. The first players of Part B catch the ball or retrieve it, stand in the serving area, and return the ball across the net via a serve. After players serve, they move to the end of their file. Each serve has to be over the net, if not, the "server" retrieves the ball and serves again until his serve successfuly clears the net. Caution all players to serve towards their partner awaiting the ball. Continue until all players have served. The team finishing first, wins.

Soccer Obstacle Dribble

Equipment:	Soccer balls (one for each team), Indian clubs or suitable objects
Space:	Playground, gymnasium, playroom
Basic Skills:	Dribbling, balancing, dodging
Formation:	Single file

Place the ball on a starting line. Directly in front of it place four Indian clubs at twenty foot intervals. On signal, the first player in each line dribbles the ball forward around all four Indian clubs. He dribbles in a zig-zag manner, returns in the same manner and passes the ball with his foot to player Number Two who repeats the action starting on or behind the' starting line. Players dribble with their feet throughout. Continue until all players have dribbled. The team wins whose last player is first to return and cross the starting line.

CONDITIONING EXERCISES

The following exercises are recommended for use in the sixth and seventh grades. Teachers also may wish to use these exercises in grades four and five. (See † footnote, page 13). As pupils show improvement in ability, and as they progess from grade to grade, there should be a gradual increase in intensity of the exercises by increasing the number of times they are given.

1. Starting Position: Front leaning rest (body straight from shoulder to feet, weight supported on hands and toes)
   Push off with hands, clap hands and catch weight by replacing palms to floor quickly. (Do as many times as possible)

2. Starting Position: Attention
   Bend knees and place hands on floor in squat position–One!
   Extend feet to rear in front leaning rest position–Two!
   Recover to squat position–Three!
   Back to starting position–Four!
   (Exercise is done vigorously six to eight times)

3. Starting Position: Attention
   Jump to stride position with hands overhead–One!
   Bend down and touch fingers to floor–Two!
   Raise–Three!
   Back to starting position with a jump–Four!
   (Repeat exercise eight to ten times)

4. Starting Position: Attention
   Lunge forward and slightly to left with left foot, at the same time reaching forward and grasping hands under left thigh and pulling chest down to touch thigh, eyes looking forward–One!
   Back to starting position–Two!
   Lunge to the right–Three!
   Back to starting position–Four!
   (Repeat exercise eight to twelve times)

5. Starting Position: Arms to the thrust position with palms down (upper arms are perpendicular and close to side of body–lower arms are horizontal and parallel with the ground)
   Run in place, keeping arms in position and bringing the thighs up to touch palms. Continue for twenty to thirty seconds

6. Starting Position: Attention
   Jump into air, reaching as high as possible–One!
   Land in a half-squat position with arms down at sides and slightly to rear–Two!
   (Repeat exercise six to eight times)

7. Starting Position: Squatting position with hands on floor
   Extend right foot back–One!
   Exchange position of feet (left foot back–Two!
   Continue, alternating–twelve to sixteen counts

8. Starting Position: Attention
Raise arms forward overhead and rise on toes—One!
Knees full bend as arms are rotated backward and downward—Two!
Grasp right wrist with left hand and bounce up and down attempting to touch finger tips to floor—Three!
Back to position—Four!
Repeat exercises six to eight times
(Body should be held straight from waist up and arms stretched back and down)

9. Starting Position: Stride standing with arms overhead and thumbs locked
Twist the body to the right, bend the trunk, and swing arms pendulum like down, across and up on the opposite side simultaneously rotating the trunk to the left and finishing with a good arch of the back facing to the left—One! Two!
Immediately swing back to the right—Three! Four!
(Repeat exercise rhythmically eight to ten times)

10. Starting Position: Lying on back, arms out to sides
Bend both knees to chest—One!
Extend knees, raising legs vertically at right angles to the floor—Two!
Lower legs downward to floor keeping them straight, at same time, sitting up, bending trunk forward and grasping ankles with hands—Three!
Back to starting position—Four!
(Repeat the exercise six to eight times)

11. Starting Position: Full squat position hands on hips. Walk forward (duck walk) five to eight long stretching steps, turn and walk back to starting point. (This may be done as a relay race)

12. Starting Position: Stride standing with hands clasped overhead
Bend trunk forward downward and swing arms between legs as far as possible—One!
Swing arms up to starting position and back as far as possible, arching the back—Two!
Repeat exercise eight to ten times

13. Starting Position: Stride standing with feet about twenty-four inches apart, hands clasped behind neck, elbows well back
    Bend trunk forward—One!
    Bend trunk downward and at the same time rotate trunk to left—Two!
    Rotate trunk to right—Three!
    Return to starting position—Four!

14. Starting Position: Stride standing with elbows bent and finger tips touching shoulders
    Bend knees deeply and thrust arms forward, keeping body erect—One!
    Return to starting position—Two!
    Bend trunk forward and thrust arms downward, touching toes and keeping knees straight—Three!
    Return to starting position—Four!

Exercises for the Classroom

(NOTE: See pages 307-310).

PART V

Related and Supplementary Materials

ACTIVITIES FOR THE CLASSROOM AND LIMITED INDOOR SPACE

There are many times during the day when a few minutes of physical activity will help children get release from tension and to relax. A classroom is confining but within its four walls many activities can be carried on. Movable furniture can be pushed back. The aisles formed by fixed desks can be used to good advantage. Halls, the stage of the Auditorium, the cafeteria—any free space can be utilized.

Children can learn to play without making unnecessary noise. Plans to minimize the disturbing effect of children in action can be developed. For example, in buildings with two or more floors vigorous play periods should be scheduled so all children in one part of the building play at the same time. If the seventh grade children on the second floor play at the same time as the second graders below them, the two groups are less likely to disturb one another.

The material presented in this section has been prepared to assist the teacher in carrying on an adequate offering of physical education in the classroom when a playroom or gymnasium is not available and when the playground is not usable. It is intended that this material be used only as a guide for the classroom teacher so that she may better understand the types of activities which may be used in a classroom situation. With slight revision or modification, some may find this material beneficial in developing a program of their own arrangement suited to local needs, facilities, and equipment.

It is recommended that a light, soft, springy ball be made available for classroom games. This type of ball may be made by filling a small cloth sack (six to eight inches in diameter) with excelsior, wood shavings, grass, cotton, paper or other light material. In addition several bean bags should be made and kept readily available for classroom use.

SUGGESTIONS FOR DEVELOPING THE CLASSROOM PROGRAM

When possible, the halls may be used to good advantage along with the classroom.

In adapting classroom space, all necessary safety precauations should be exercised.

When relays are being run, insist that those seated and not active keep their feet out of the aisles and well under their desks.

Movable desks and chairs may be pushed to the side or center of the room to provide adequate space for desired activities.

Where there are fixed desks and seats, the activities must be fitted into the situation. For instance, when activities involving a circle formation are used, part of the circle may be formed in one of the aisles in order to cut down the size of the circle.

By making minor changes, the teacher may adapt the formations and rules suggested for certain activities to space limitations peculiar to her own situation.

SUGGESTED UNITS OF INSTRUCTION

The suggested units of instruction for Primary Grades, outlined on page 277, were drawn up on the basis of a minimum daily physical education time allotment of thirty minutes. Similar units may be developed for the middle and upper elementary grades.

Order of sequence in the following suggested units of instruction need not be rigidly adhered to. Each unit should be regarded as a separate and distinct instructional unit since this type of program is necessarily flexible.

The establishment of continuity in a progam of this type is not of primary importance. The teacher may select and teach any of the suggested units for a particular day regardless of the order in which the units are listed.

Opportunity for pupil choice should be provided. The teacher or pupils may substitute from the recommended list of activities or other suitable source, a particular relay or game for one suggested in the group of units. However, the ratio of games to relays, rhythmical activities, etc., should be closely followed. For example, a game should be substituted for a game, a relay for a relay, and so forth. This will better insure a balanced offering during the course of the school session.

SUGGESTED UNITS OF INSTRUCTION (FIFTEEN DAYS)—PRIMARY GRADES

1st Day	2nd Day	3rd Day	4th Day	5th Day
A. *Relays* 1. Blackboard 2. Automobile Race B. *Game* 1. Magic Carpet	A. *Game* 1. School Ball B. *Stunts* 1. Step Hop 2. Stiff-Legged Walk	A. *Relays* 1. Bean Bag Ring Throw 2. Hand Over Head Bean Bag B. *Rhythms* 1. Did You Ever See a Lassie	A. *Game* 1. Do This, Do That B. *Story Play* 1. Brownies	A. *Relays* 1. Circle Seat 2. Stoop and Stretch B. *Rhythms* 1. Did You Ever See a Lassie
6th Day	7th Day	8th Day	9th Day	10th Day
A. *Rhythms* 1. Danish Dance of Greeting B. *Stunts* 1. Frog Hop 2. Backward Jump	A. *Game* 1. Old Man Tag B. *Relays* 1. Bean Bag and Basket 2. Tag the Wall	A. *Relays* 1. Overhead Passing B. *Rhythms* 1. Danish Dance of Greeting	A. *Relays* 1. Line Zigzag 2. Cross Over Relay B. *Story Play* 1. The Playground	A. *Game* 1. Going to Jerusalem B. Rhythms 1. Swinging in the Swing
11th Day	12th Day	13th Day	14th Day	15th Day
A. *Relays* 1. Head Balance 2. Throw and Catch B. *Rhythms* 1. Swinging in the Swing	A. *Stunts* 1. Heel Stretch 2. Turk Stand B. *Rhythms* 1. Looby Loo	A. *Game* 1. Rabbit Chase B. *Relays* 1. Foot To Foot 2. Stiff Knee	A. *Relays* 1. Jump Ditch B. *Game* 1. Bean Bag Circle Throw	A. *Story Plays* 1. Countries B. *Rhythms* 1. Looby Loo

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Certain games and particularly relays may be run two or three times to advantage during the period because of the competitive interest involved. Team scores posted for comparison will help to sustain interest.

Time permitting, additional activities in keeping with the suggested units of instruction may be introduced.

It should be noted that there are many more activities listed and described in this section of the manual than have been indicated in the Units of Instruction outlined on page 277.

By using the units of instruction on page 277 developed for a period of fifteen days, as a guide, the teacher through her resourcefulness may project her own arrangement into an indefinite number of days.

GAMES FOR PRIMARY GRADES

1. *Cat and Mice*

One player is chosen to be cat, and hides behind or under the teacher's desk. After the cat is hidden, the teacher beckons to five or six other players, who creep up softly to the desk, and when all are assembled, scratch on it with their fingers, to represent the nibbling of mice. As soon as the cat hears this, she scrambles out from under the desk and gives chase to the mice who may save themselves only by getting back to their holes (seats). If a mouse is caught, the cat changes places with him for the next round of the game. If no mouse is caught, the same cat may continue or the teacher may choose another at his discretion.

A different set of mice should be chosen each time in order to give all of the players an opportunity to join in the game.

2. *Changing Seats*

A large number of children may play the game. The teacher, acting as the commander, gives any one of the four commands: "Change right". "Change left". "Move forward". "Move backward". When the command, "Change right" is given the children move to seats at their right, causing the outside row to stand. The other outside row will do likewise when the command "Change left" is given. The command, "Move forward" or "Move backward" causes the children to move to seats in front or in back of them, according to the command. The outside rows remain standing until the command is changed. The younger children should know their right and left directions before this game is attempted.

3. *Going to Jerusalem*

Arrange the chairs in two rows with the backs together, one chair less than the number of players. All players but one are seated in chairs. He is the leader. The leader marches around the chairs saying, "Going to Jerusalem", "Going to Jerusalem!" Whenever he stops in front of a player and taps three times on the floor—this is a signal for the player to follow him. The leader continues to stop in front of players until all are marching. Then the music starts. The players march around the rows of chairs until the music stops or some other signal is given, when they all hurry for a chair. The player without a chair is leader for the next game. The game continues with the new leader.

The game may be played without a leader, with all players ready to march in the first part of the game. In a schoolroom with fixed seats, the players march up one aisle and down the next aisle, and so on. The seat that is not used may be marked by placing something on the desk.

4. *Huntsman*

Choose a leader and have him march in any way he wishes. Each leader starts the game by saying, "Who would like to go with me to hunt ducks?" (Or, he may use bears, rabbits, foxes, etc.) All the players fall in line behind him and march as he does. When the leader sees that all are in line and away from their seats, he calls, "Bang" and all scamper for their own seats. The first one to be seated in his own seat may be leader the next time.

5. *Do This, Do That*

The players stand in a semi-circle, and in front of them is the leader. The leader says quickly, "Do this!" and at the same time illustrates some movement. The players imitate the action. But, should the leader say "Do That!" and at the same time illustrate some movement, the players who imitate the action are penalized (the form of the penalty having been decided upon at the beginning of the game). Regardless of the penalty, after three mistakes the player must be seated. The players may imitate any activity such as raking hay, prancing like a horse; may use dance steps or movements such as bowing, skipping, whirling with hands over the head, etc.; or may perform gymnastic movements such as hopping, jumping, and arm, head, trunk or leg exercises, etc.

6. *Follow the Leader*

One player who is expecially resourceful or skillful is chosen as a leader. The others all form in single file behind him and imitate anything that he does. The leader aims to keep the line moving and should set particularly hard tasks for them, such as climbing or vaulting over obstacles, under others, jumping to touch high points or objects, going through difficult feats, jumping certain distances, taking a hop, skip, and jump, walking backward, turning around while walking, walking or running with a book on the head, etc. Any one failing to perfom the required feat goes to the foot of the line, or at the pleasure of the players may pay a forfeit for the failure and continue playing, all forfeits to be redeemed at the close of the game.

7. *Fox and Squirrel*

The players sit at their seats facing toward the aisles so that each two adjacent lines have their feet in the same aisle and face each other. The game consists in passing or tossing some object (the squirrel) such as a bean bag, basketball, or handball from one player across the aisle to another and back again, zigzagging down each aisle, to be followed at once by a second object (the fox); the effort being to have the fox overtake the squirrel before the end of the line is reached.

8. *Beanbag Snatch*

A chair is placed in front of the school room as near the center as possible. A bean bag is placed on the chair. The back corners of the room are the goals. The players are divided into two equal teams. One team sits on the right side of the room, and the other on the left. Each player takes his turn, beginning with the last two in each outside row. They take their places at the goals. At the signal "Go" given by the teacher, these two players run to the front of the room. The first one to reach the bag, snatches it and runs back to his goal. Should he succeed in reaching his goal before the other player can tag him, his team scores one point. Should he be tagged before he can return, the opponents score one point. The bag is replaced after each run, and two new players are selected for another trial.

9. *Old Man Tag*

The players are in groups of two rows each, which play together. These two rows face away from each other. Thus the first and second row will turn respectively to the right and left, with their feet in the aisles, toward which they then face. This will leave a free aisle between them, in which the "old man" may run about. The third and fourth rows play together, facing away from each other, and leaving a free aisle for their old man or tagger. This will bring the second and third rows with their feet in the same aisle. For each group one player is selected to be old man or tagger. The teacher gives a signal, whereupon all of the players stand. The object of the game is for the old man to tag any player who is standing. The players may avoid this by sitting whenever the old man approaches them. Should he succeed in tagging any player, that player must remain seated until the end of the game, but any player who sits to escape tagging must rise again as soon as the old man has moved away from his vicinity. The player who avoids the old man the longest is considered the winner.

10. *Old Woman from the Wood*

The players are divided into two even parties, and face each other with a short distance between groups. One party advances toward the other, remarking, "Here comes an old woman from the wood". The second party answers, "What canst thee do?" whereupon the old woman replies, "do anything!" The second party then says, "Work away!" whereupon all the players in the first party then proceed to imitate some occupation in which an old woman might engage, and which they have previously agreed on among themselves, such as sewing, sweeping, knitting, digging a garden, chopping wood, kneading bread, stirring cake, washing, ironing, etc. The opposite party tries to guess the occupation indicated by the pantomine. Should they be unable to guess correctly, the first party retires, decides on another action and returns. This form of the game is generally played by girls. Boys play the same game with different dialogue under the name of "Trades".

When played in a playground or gymnasium, where there is free space for running, a successful guess should be followed by a chase of the actors by the guessing party, any players caught before a designed goal line is reached having to join the party of their captors. The party wins which secures all of the players.

11. *Weather Cock*

This game, beside offering much sport, may be made to serve a useful purpose in familiarizing children with the points of the compass.

The class having learned which directions are north, east, south and west, one player who represents the weather bureau, stands in front of the others (or the teacher may take this part) and calls out which way the wind blows. For instance, when he says. "The wind blows north" the players turn quickly toward the north; if he says "west", the players turn to the west; whenever he says "Whirlwind" the players all spin around quickly on the right heel three times.

The interest will depend very largely on the rapidity and variety with which the leader calls the various points of the compass. For older children, halfway points may be named, as northwest, southwest, etc.

12. *Rabbit Chase*

Arrange the children in a circle. Give two children on directly opposite sides of the circle two bean bags of different colors—one of these is called the "hound" and the other is the "rabbit". At a signal the two bags are passed to the right about the circle, each player must catch and pass each bean bag. The passing continues until one bag catches up to the other. If the "hound" catches the "rabbit" the "hound" wins; if the "rabbit" catches the hound", the "rabbit" is free.

For Additional Games, See Pages 125-136.

STUNTS FOR PRIMARY GRADES

1. *Step Hop*

Step forward on left foot; hop on the left foot as the right leg is swung forward and across to the left. Keep right knee almost straight. Repeat to the right.

2. *Stiff-Legged Walk*

Bend forward with hands on knees, walk around the room without bending knees.

3. *Heel Stretch*

Grasp left ankle with right hand and right ankle with left hand, keeping knees straight.

4. *Turk Stand*

Cross right foot over left, arms side horizontal; sit down Turk fashion. Stand up again without touching hands to floor.

For Additional Stunts, See Pages 144-161.

RELAYS FOR PRIMARY GRADES

This game starts with the players all seated, and with an even number in each row. At a signal the last player in each row runs forward on the right-hand side of his seat, runs around the front desk, and returns on the left-hand side of his own row. As soon as he is seated, he touches the player next in front on the shoulder which is a signal for this one to start. He runs in the same way. This is continued until the last player, which in this case is the one sitting in the front seat, has circled his desk and seated himself with hand upraised. The line wins whose front player first does this.

This is one of the best running games for the schoolroom. As in all such games, seated pupils should strictly observe the rule of keeping their feet out of the aisles and under the desks.

Players must observe the rule of running forward on the right-hand side and backward in the next aisle, else there will be collisions.

2. *Automobile Race*

This school room game is played with most of the class sitting, being a relay race between alternate rows. The first child in each alternate row, at a signal from the teacher, leaves his seat on the right side, runs forward around his own and then to the rear, completely encircling his row of seats, until his own is again reached. As soon as he is seated, the child next behind him encircles the row of seats, starting to the front of the right side and running to the rear on the left side. This continues until the last child has encircled the row and regained his seat. The row wins whose last player is first seated. The remaining alternate rows then play, and lastly the two winning rows may compete for the championship.

The interest may be increased by calling the race an international one, the teacher providing small flags of different nations, or the children may cut and paint these on paper. The first child in each row chooses the country he will represent by the selection of a flag at the beginning of the game. This he places on the rear desk, and it is held aloft by the last player when he regains his seat, indicating that his country has come in first, second, etc., in the automobile race.

3. *Hand over Head Bean Bag*

This is a relay race, the different rows of pupils competing with each other in passing bean bags backward over the head.

The players should all be seated, there being the same number in each row of seats. On each front desk a bean bag should be laid. At a signal, the first player in each row lifts the bean bag over his head and drops it (it should not be thrown) toward the desk behind him, immediately clasping his hands on his own desk. The next player catches or picks up the bean bag from the desk and passes it backward in the same manner. It is thus passed quickly to the rear of the line. When the last pupil receives it, he runs forward at once to the front of the line. As soon as he reaches the front desk, the entire row of players move backward one seat, and the player who ran forward takes the front seat, immediately passing the bag backward to the player next behind him. The play thus continues until the original occupant of the front seat has again returned to it. Immediately upon being seated, he should hold the bean bag up with outstretched arm as a signal that his row has finished. The row wins whose leader first does this.

4. *Bean Bag and Basket Relay*

Each player is provided with a bean bag. A wastepaper basket or a box is placed on the floor near the blackboard in front of each aisle. In line horizontally with the forward edge of each front desk, a chalk line is drawn on the floor which serves as a throwing line, from which players throw their bean bags into the baskets.

The game is competition of skill rather than speed. At a signal from the teacher, the first pupil in each row stands, places his toe even with the throwing line and tosses his bean bag toward the basket. If the bag goes into the basket, he scores five. Should it lodge on the edge of the basket, it scores three. Should it fall outside, there is no score.

As soon as these first players have thrown they return to their seats and the players in the second row across the room step forward and throw. This is continued until each player has thrown, and the line wins which has the highest score. There should be one score keeper for the entire game who should draw a diagram on the board in which to write the scores.

5. *Tag the Wall Relay*

The players should all be seated, an even number in each row of seats. At a signal, the last player in each line runs forward and tags the front wall. As soon as this player is out of the aisle, the others all move backward one seat. This leaves the front seat vacant, and the runner having touched the wall returns immediately and takes this vacant front seat. As the player sits he raises his hand which is a signal for the player who is now the last one in the line to run forward, the line moving backward one place as soon as he is out of the aisle. He, in turn, having touched the wall, takes the vacant front seat. The play is continued in this way until every one in the row has run. The line wins whose player, sitting at the start in the front seat, first returns to his seat.

6. *Overhead Passing Relay*

Arrange the teams in parallel files and give the first player of each team a ball. Have the players spread so that each can just touch the man in front of him, then mark the floor by the feet of the front player and the rear player—these two players must keep their feet on these lines.

At the signal, the ball is passed over the head to the rear of the line. When the last player gets it, he calls "About Face", whereupon the players turn around and the ball is passed back. This may be varied by passing the ball over the head of one and between the legs of the next and so on.

7. *Cross Over Relay*

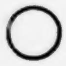
Formation is the same as for simple form of relay. The leader of each team holds a basket ball, soccer ball, or volleyball behind a starting line. On signal, he runs to a designated goal line opposite his team, turns to face his team (feet beind the goal line) and throws the ball back to the second player on his team who has stepped up to the starting line. The second player, on catching the ball, runs as the first one did, stands in front of the first player, and throws the ball to the third player. The race proceeds in this way until every player has caught the ball and crossed to the opposite side. The team which has all its members on the opposite side first, wins. If the player to whom the ball is thrown fumbles it, he must recover it and return behind the starting line to begin his run to the goal line. If the player at the goal line throws the ball so inaccurately that the waiting player can not reach it, the thrower must recover the ball and throw it again from the goal line. As the players' skill increases, the distance from the starting to goal line should be increased.

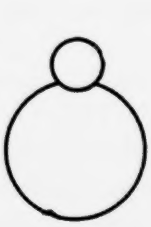
8. *Head Balance Relay*

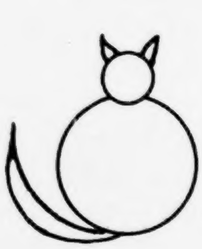
Divide the class into two or more lines of equal number, facing front, and in alternate rows. Mark a goal on the floor a short distance in front of each line. The first player should place a bean bag on his head and, at the word "Go", walk forward to the goal, turn around and return to the starting point. The next player to run places the bean bag on his head, and the one who has just returned takes a position at the foot of the line by going up the vacant aisle to the left. Continue this until all have run. If the bean bag drops off a child's head, the runner must stop and replace it before proceeding. The team wins whose players finish first. (After some skill is developed in carrying the bean bag, some other object may be substituted for it.)

9. *Blackboard Relay*

Drawing pictures—The group decides on the picture that will be drawn. Each row of equal numbers participates as a team. In this case, a picture of a cat is drawn. The first pupil in each row is given a piece of chalk. At a signal the first pupil in each row runs to the blackboard and draws a circle to represent the head, runs to his seat and passes the chalk back to the next in line who runs up and draws a larger circle below the head and returns to his seat passing chalk to the next in line. The action continues in the same manner, the next adds one ear, the next another ear, and the next the tail. Any type picture will serve. Arrange the individual parts of the picture so that they embrace each member of the team and have a complete picture in the end.







10. *Heel-Hold*

The runner bends forward, grasps his left heel with his left hand and his right heel with his right hand. In this position, he travels to a designated place, returns holding his heels and touches off the second player who repeats. Team finishing first wins.

RHYTHMS FOR PRIMARY GRADES

(NOTE: The following rhythms, appropriate for classroom use, are described on pages 103-125).

1. Fundamental and Creative Rhythms

2. Sally Go Round
3. The Muffin Man
4. Round and Round the Village
5. Did You Ever See a Lassie
6. How D'ye Do, My Partner
7. Danish Dance of Greeting
8. Swinging in the Swing
9. Chimes of Dunkirk
10. Ten Little Indians
11. Shoemakers Dance
12. Carrousel
13. Merry Go Round
14. Children's Polka
15. Bow, Bow, Belinda
16. Nixie Polka

CREATIVE ACTIVITIES

(NOTE: For description of creative activities suitable for classroom use, see pages 138-144).

GAMES FOR MIDDLE AND UPPER ELEMENTARY GRADES

1. *Slap Catch*

The players stand in a circle, with one in the center. Those in the circle bend their elbows, which should touch the sides, and extend their hands in front, with palms downward. The object of the one in the center is to slap the hands of any player in the circle while thus extended. The circle players may bend the hands downward or sidewards at the wrist, but may not withdraw the arms, or change the position of the elbow. Any one slapped in this way changes places with the one in the center.

The success of this game will depend upon the alertness of the one in the center, who should dodge quickly and unexpectedly from one part of the circle to another, with many feints and false moves that will keep the circle players uncertain where he is going to slap next. Played in this way the game calls for much alertness on the part of all concerned. The circle should not be too large, or the action will be too slow to be interesting.

Schoolroom—In the schoolroom variation, this game is played in groups with the players seated instead of in a circle. Two rows face each other to form a group, with feet drawn well under the seats. The one who is "It" walks up and down the aisle.

2. *Balloon Ball*

There are two goals, each consisting of a string stretched on opposite sides of the room from front to rear, at a height of six feet. There may be any number of players who are divided into two teams.

The teams are seated in alternate rows. The A's represent the players on one team, the B's the players on the opposing team. The balloon or stuffed ball is thrown in the air in the center by the teacher, and the players of both teams strike it with open hand.

Object—The players of team A try to bat the balloon or stuffed ball over goal A; the players of team B try to send it over goal B.

Fouls—Fouls are called for the following:

1. Standing more than half erect
2. Leaving seat entirely
3. Raising desk (if movable)
4. Striking ball with clenched hand

Score—Each goal made counts two points. One point is also awarded to the opposing team for each foul.

When conditions permit, this game may be varied by having a goal keeper for each team whose duty shall be to prevent the balloon or ball from crossing his or her goal line. This goal keeper should stand, and should have free use of the aisle in *front of the goal.*

3. *Catch the Cane*

The players form a circle or semicircle; each given a number. One player stands in the center of the circle or semicircle and holds a cane upright with his finger. As he calls a number, he releases the cane. The one whose name is called must catch the cane before it falls to the floor. If unsuccessful, the player must return to the circle or semicircle; if he catches it, he changes places with the one in the center.

4. *Schoolroom Dodgeball*

The players are evenly divided into two teams. One team takes its place around the outer edge of the room; the players of the other team scatter through the aisles or seats. The outer team tries to hit the inner team with the ball, any player so hit taking his place in the outer team and joining in its play, until all players of the inner team are eliminated, whereupon, the teams exchange places. The team which eliminates the inner team members in the shortest time wins.

Only a hit from a ball on the fly counts. A hit from a bounce does not put a player out. If a ball touches any part of the clothing or person, it is considered a hit. If two players are hit by the same throw, only the first one hit is considered out. Players may dodge the ball in any way. The ball is returned to the circle players by a toss from one of the inner team, should it be out of reach of any player of the circle team.

If successive games be played, the teams change places, the inner players going to the circle, and vice versa. The game may then be played in innings if desired, each team to be given three minutes in the circle. One point is then scored against a team while in the center for every player hit, and the team wins which has the smallest score at the end. A stuffed ball should be used.

5. *Last Man*

One player is chosen to be runner and another chaser. The remaining players are seated. The game starts with quite a distance between runner and chaser. The first object of the game is for the chaser to tag (touch) the runner. Should he do this, they immediately change parts, the previous chaser having to flee instantly for safety with the previous runner, now chaser, after him. The greatest sport of the game comes in the way the runner may save himself at any time, from being tagged by the chaser by standing at the rear of any row of seats and calling "Last Man"! As soon as he does this, the one sitting in the front seat of that line of seats becomes liable to tagging by the chaser, and must instantly get up and run. As soon as he has left his seat, the entire line moves forward one seat, leaving a seat at the rear for the "Last Man". There may be no moving of this kind, however, until the runners are out of the aisle.

As in all running games in the classroom, the seated players must keep their feet under the desks and out of the aisles.

It will be seen that all of the players must be very alert to watch the actions of the runner, but especially those sitting in the front seats, as at any movement one of them may have to become runner. The last man must never fail to call out the words, "Last Man"! when he takes his stand at the rear of the row of seats. He is not considered to have taken refuge until he does this.

6. *Dead Ball*

This game may be played with balls or bean bags. From one to three balls or bags will be needed for the game. If the class is a large one, only half the pupils should play at a time; if a small class, all may play at once. The players stand in the aisles or between the seats and desks, and should be scattered around the schoolroom.

The teacher puts the balls in play by tossing them one at a time upward, so they will land in different directions in the room. The players, as opportunity avails, without leaving their places on the floor, try to catch a ball and toss it in the same way to some other player. It is not permissible to throw the ball at another player; it must always be tossed in the air. Any player who does not catch the ball, but instead is touched by it, is *dead* (out of the game), and must sit down. Each player tosses the ball upward in some new direction as soon as he receives it. This play continues until only one player remains standing, who is considered the winner.

7. *Classroom Newcomb*

Tie a string across the room at a height of six feet. Space pupils at intervals between aisles half on one side of the "net" and half on the other. A soft springy ball is used (may be made from a sack filled with excelsior, shavings, grass, or a large wadded ball of paper). The object is to catch and pass the ball over the net to the opponents using a two hand push pass. One step only is allowed by the receiving side in an attempt to catch the ball. Ball is passed quickly back and forth acoss the "net" by both teams. Score as in volleyball.

8. *Serve Ball*

Same as classroom Newcomb except ball is caught and served back across net as the serve in starting volleyball.

9. *Classroom Volleyball*

Same as classroom Newcomb except ball is batted back and forth across net instead of being caught and passed or caught and served.

10. *Beanbag Ring Throw*

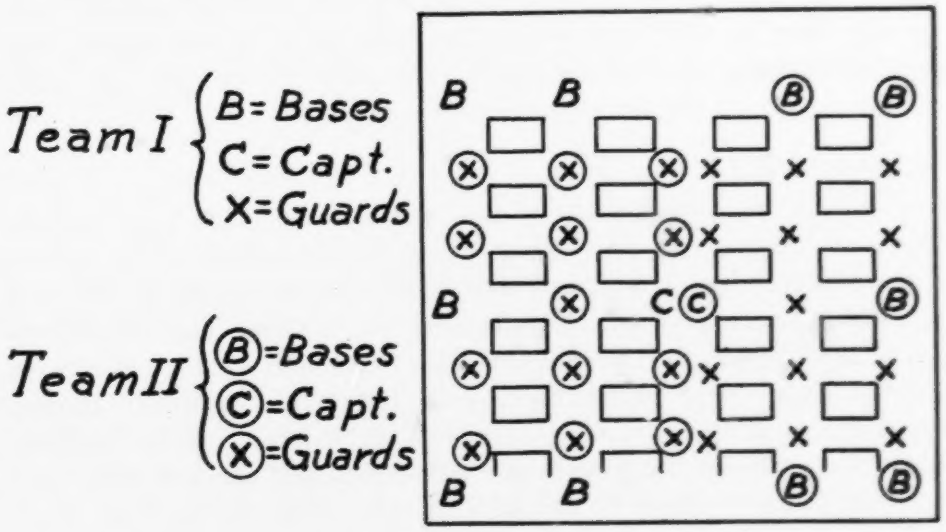
When this game is played in the schoolroom, a circle should be drawn on the floor near the front blackboard opposite each aisle; across the end of each aisle, and even with the front row of desks, should be drawn a throwing line. The game should start with the six bean bags on each front desk. At a signal the front pupil in each row steps forward to the throwing line and throws the six bags in succession for his circle. Each bag that lands fully within the circle scores one point for him. No score is made for a bag that touches a line. He then steps to the blackboard in front of his aisle, and writes down his score; then gathers up the bags, places them on the front desk and takes his seat. When he is seated the player next behind him steps forward to the throwing line and repeats the play, or if desired, the next row of players across the room may wait for the teacher's signal for doing this, as the game is played for a score and not on time limits.

The row wins which has the highest score when each of its players has thrown. Each player after the first not only writes his score on the blackboard, but must add scores also.

11. *Schoolroom Captain Ball*

The class is divided into two teams, with a center captain and five bases on each side. The remaining players of each team serve as guards, and are placed on the opposite side from their captains and bases to prevent opponents from catching the ball.

The teacher or umpire tosses the ball alternately to the guards, the first time to team one, the second time to team two. The guards, in turn, toss it to their bases, who try to get it to their captains, the opposite guards opposing by guarding with the arms and jumping to catch the ball. The game continues until one captain catches the ball from a straight throw (not a bound) from a base (not a guard). The side catching the ball scores a point, and the umpire then tosses the ball to the guards of the opposite team, etc.



The game is played in time limits, the side having the highest score at the end of ten or fifteen minutes winning the game.

Fouls are:

1. Holding the ball longer than five seconds
2. Snatching the ball
3. Knocking the ball out of opponent's hand

In case of a foul the ball is given to the opposite team. Any number may play the game, provided the sides are even. A light stuffed ball should be used.

12. *Circle Ball*

The players stand in a circle with from three to five feet between each two. The game consists of merely tossing the ball rapidly from one player to another, but not in regular order. The sport comes from the unexpectedness with which it is thrown across the ring, or reverse direction in which it is circling the ring, or in any other way taking the players unaware. A leader or teacher should see that this element of sport is put into the game, or else it may be very dull and useless.

Any player failing to catch the ball has a point scored against him. The player or players win who have the fewest points scored against them. For a more advanced form of this game, see *Round Ball*.

At first, the spaces between players should be less and the tossing done in regular order from one player to the next, working up gradually to the more varied modes of play suggested above. Several balls or bags may be used, following each other in quick succession. The number of these may be increased until there is but one (or two) balls or bean bags less than the number of players.

13. *Round Ball*

This is an advance form of Circle Ball, there being two competing teams in a circle, with wide spaces between them. The players form a circle, drop hands, and step backward two paces to make an interval between players. They number off in twos. The first Number One is captain for the Ones, and the first Number Two is captain for the Twos. Each captain has a ball. The game consists of throwing the ball around the circle, the ball started by Captain Number One going only to the players of that number and the ball started by Captain Number Two to the players who bear his number.

The team wins whose ball first completes the circle five times. Each time that the captain receives the ball he calls out a number corresponding to the number of times the ball has circulated, "One" for the first time, "Two" for the second, etc. The play should be rapid. Any player dropping the ball must pick it up and throw it in regular form. The game may be varied by requiring different methods of throwing and catching, such as catching with the right hand, left hand, both hands, etc., if a hand ball is used; or thrown from below, above, or pushed straight from the chest if a basketball is used.

14. *Overtake*

This is a toss and catch game between a captain and the players of his team who are lined up around a square alternating with the players of an opposing team. The objects of the game are: (1) to complete the round of tossing and catching quicker than the opponents; (2) to "Overtake" or outdistance the bag or ball which the opponents are tossing. In the schoolrom the players stand around the room next to the wall, outside a line marked on the floor, within which they may not go.

Team: Any number may play.

The players are evenly divided into two teams, preferably designated by colors; or the players of one team may each tie a handkerchief on one arm to distinguish them.

One player from each team is chosen for captain and stands in the center, the two captains being side by side and moving around each other within a small circle drawn on the floor, as becomes necessary for the shifting direction of the play. The other players of each team are numbered consecutively, and take their places alternately around the square, the two Number Ones standing opposite each other. A referee is also desirable who should start the game, announce score, and award points to the opposing team when fouls are made. The referee may act as scorer, or, if there be a separate scorer, announce the points for scoring. The referee should also pick up any dead balls and toss them to the captain of the team.

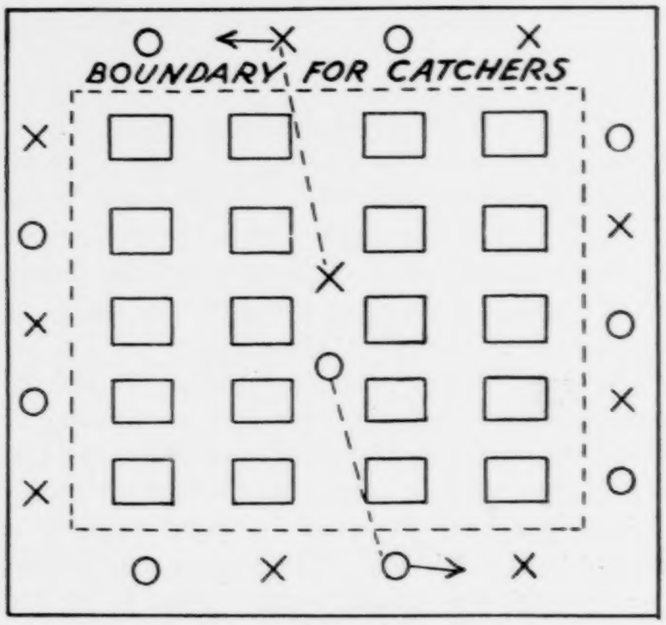
Start—The game starts, on a signal from the referee, with the captains standing back to back in the center, each facing the Number One player of his team. At the signal, each captain tosses his ball to his Number One, who at once tosses it back to him; the captain then tosses it to the next player of his team standing on Number One's right, and he tosses it back. The play is thus continued around the entire square until the captain tosses it again to his Number One, which is called getting the ball "home". The two balls are thus played around in the same direction, following each other; and one of the main features of the game is to have a ball "overtake" that of its opponents. In the next inning or round the balls may follow in the opposite direction (to the left).

Rules and Points of Play—–Players may lunge when tossing or catching if one foot is left outside the boundary. Players may stoop or jump to catch a low or high ball but may not advance beyond the boundary.

One or both hands may be used in tossing or catching. A dropped ball is returned to play by the referee, who tosses it to the captain. If a captain drops a ball or bag three times, he changes places with Number One player of his team; this captain, failing three times, changes with Number Two, and so on. Every ball dropped scores for the opponents, as stated under "Score". An opponent may interfere, but with one hand only.

Fouls—It is a foul—

1. To use the arms in any way to interfere with a player who does not hold the ball
2. To grasp the clothing or person of an opponent
3. To use both hands for interfering
4. To drop the ball
5. To send the ball afield



All fouls are penalized by the opponents' scoring one point except for a ball that goes afield (outside the boundaries) that scores two points for the opponents. A ball dropped inside the boundaries scores one point for the opponents.

Score—A ball which "overtakes" (passes) the opponents' ball scores five points. The ball that first makes the circuit and gets back to Number One Player of its team, or "home", scores two points.

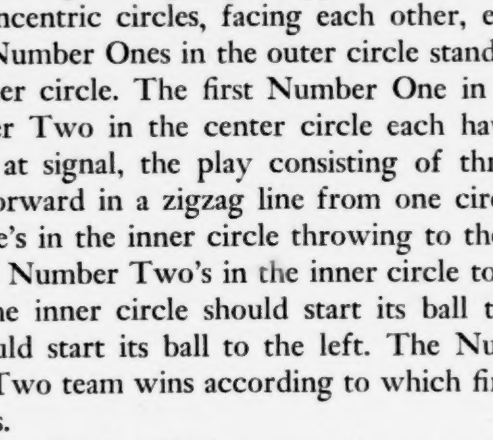
Fouls score one point for the opponents, except when a ball goes afield, which scores two points for the opponents.

The game is won on a score of ten points.

15. *Circle Zigzag*

This is a game of zigzag ball (or bean bag) between concentric circles, two balls being used, going in opposite directions. The players stand in two concentric circles, facing each other, each circle numbered by twos. Number Ones in the outer circle stand facing Number Twos in the inner circle. The first Number One in the outer circle and first Number Two in the center circle each have a ball. These are put in play at signal, the play consisting of throwing the balls backward and forward in a zigzag line from one circle to the other, the Number One's in the inner circle throwing to the Number One's in the outer, and Number Two's in the inner circle to Number Two's in the outer. The inner circle should start its ball to the right; the outer circle should start its ball to the left. The Number One team or the Number Two team wins according to which first completes the circle three times.

If desired, the Number One's may each tie a handkerchief on one arm to distinguish them from the Number Two's.



The game may be made more interesting and require much more alertness on the part of the players by putting more balls into play. This may be done by the starters starting a second ball around the circle as soon as the first has reached the third player. In this way several balls may be used at once.

As in all zigzag games, each player, before the game begins, should observed closely the player from which he is to catch the ball, and to which he is to throw. This will facilitate the rapidity of the play, a feature on which much of the sport depends. For very young or unskilled players the action should be rather slow especially when the game is being learned.

16. *Do This and Add Something*

This game is most successful when played by approximately six players, although it may be varied for suitability to larger numbers. Players determine their order of turns. The first player begins any action he chooses, such as waving his hand, nodding his head, hopping, etc. As he does this he says to the second player "You do this and add something". As the first player continues his action, the second player imitates the actions, adds some additional action of his own, and calls to the next player. The third player must perform both previous actions and at the same time add a third. The game continues, each player doing all previous actions plus his own. If a player is unable to perform all actions required by his turn in place he must go to the beginning of the line where he becomes first player for the next game. All actions must continue simultaneously, although each player must do only those preceding his own and his own. The object is to avoid having to go back to the head of the line and to try to become the last player who must do all actions at the same time.

Variation: This game may be played by having each player represent a grade in school, the first player being the "first grader" and so forth. Here the object, similarly, is to avoid being sent back to "first grade" and eventually to become worthy of being the "sixth grade" (or whatever grade number playing would indicate).

17. *Chair Tag*

The players are seated. Choose a chaser and a runner. The runner may become free by taking a seat with another player or touching his chair; this player must then jump up and be runner. If the chaser tags the runner, the latter becomes chaser and attempts to tag the one who caught him.

18. *Catch Basket*

The class stands in a circle around the room each half-circle constituting a team with a leader at one end. On a desk in the center of the room is placed a waste paper basket. The game consists in throwing a bean bag or a ball (large, light stuffed ball preferable) into the basket, the teams alternating their turns. There is no interference, but an umpire stands in the center who returns the ball to the next player after each throw. The leaders throw first and each player in turn thereafter. Each time the ball lodges in the basket it scores one for the team throwing. A bean bag lodged on the edge of the basket scores as a goal. A player may throw but once at each turn. The game may be limited by time, the team winning which has the highest score at the end of ten or fifteen minutes; or it may end when each player has had a turn. The former method leads to quicker and more expert play, which should be encouraged.

19. *Numbers Change*

The players stand in a large circle and are numbered consecutively. One player takes his place in the center. He calls two numbers and the players whose numbers are called must change places while the center player tries to secure one of their places. The one who is left without a place changes places with the center player.

For the schoolroom—This game may be adapted by selecting two players as chasers, who takes their places in the front of the room. All of the other players are seated having been numbered. The teacher calls two numbers and the players bearing those numbers must rise at once and exchange seats, the two chasers trying to catch them before they get to their seats.

When a game is played under these circumstances, it is not permissible for the chaser to take a vacant seat; he must catch the player who is running for it. No player having once left his own seat, may return to it, but must keep up the chase until he is caught or reaches the seat for which he is running.

This game gives opportunity for some very lively chasing, with good running and dodging up and down the aisles. As in all running games in the classroom, the seated players should keep their feet out of the aisles.

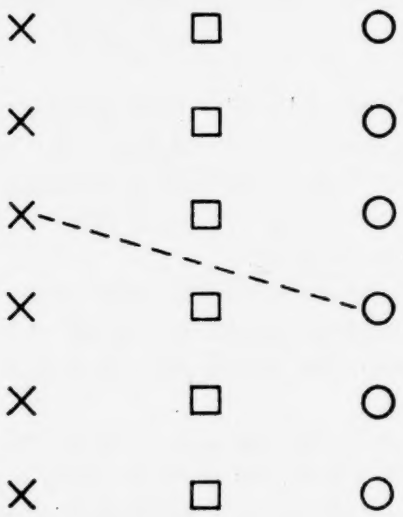
At first it may be found desirable to have only one chaser. It generally adds to the interest of the game to have a general exchange of seats at the opening of the game immediately after the numbers have been assigned, and before the chasing is commenced, as then the person who calls the numbers is at a loss to know how near or distant those called may be in relation to each other, and this element adds much to the sport of the game.

20. *Indian Dodge Ball*

Divide the class into two equal parts and line them up approximately twelve feet apart. At a given signal, the first player of Team I steps forward from his line and the first player of Team II attempts to hit with a soft spongy homemade ball. The player being thrown at may duck, bend, twist or do anything necessary to keep from being hit, as long as he does not move his feet. If hit, that player becomes a member of the opposite team. If not hit by a player of Team II that player remains on Team I. After each player of Team II has had a try, play over again with original teams, letting Team I throw at Team II. Team having greatest number from opposite side after all members have thrown wins the game.

21. *Line Keep Away*

Divide the class into three groups and line them up as shown in diagram. The center team tries to intercept passes made between the other teams scoring one point each time this is done. Each team should have a chance to play in the center. Team with the highest number of points wins. Teacher should decide on the length of time each team remains in center position.



22. *Find the Leader*

Arrange the class in a circle formation around the room. If a circle formation causes overcrowding the aisles may also be used. Designate one pupil as "It" and have him leave the room. While "It" is out of the room choose a player to lead a series of exercises. The leader starts an exercise and all follow. The leader continues to change exercises without command and all players follow the exercises, engaged in by the leader, without giving any indication of whom the leader is, and without looking directly at the leader. As soon as the exercises are started "It" returns to the room and from the center of the room tries to guess the pupil leading the various exercises. If "It" is successful in determining the leader, they exchange places and the pupil who is "It" is further rewarded by having the privilege of designating another leader while the new "It" is out of the room. A limit may be placed on the number of opportunities given the pupil who is "It" to guess the leader, or a time limit may be set. If after the designated number of guesses have been exhausted, or the time limit has run out and "It" is unsuccessful in guessing the leader a new "It" is chosen to leave the room and a new leader is appointed.

23. *Corner Spry*

Divide the class into four groups, and station a group in each corner of the room designated as North, South, East, and West. Four team captains stand in the center of the room, each with a bean bag, light ball or other suitable object, and face their corner of players, who stand in a row. The captain throws the bean bag to each player in turn in his group, who throws it back at once to the captain and so on until the last player is reached. (NOTE: After each player in the line throws the bean bag back to his captain, he should bend down so as not to obstruct the player behind them). As the captain throws to his last player he calls "Corner Spry", and runs to the head of his row, the last player becoming captain. The group that first succeeds in having all of its players in the captain's place wins the game. A variation of this game suitable for the classroom may be to have groups stand in alternate aisles rather than the corners of the room.

STUNTS FOR MIDDLE AND UPPER ELEMENTARY GRADES

1. *Jump and Cross Feet*

The pupil jumps forward and lands with his feet astride and crossed in front of each other.

2. *Finger Feat*

Place your hands horizontally across and close to your breast, middle finger tips touching. Another player, by grasping the wrists and with a steady pull, should then try to separate them. Try several times.

3. *Cut the Cane*

Grasp one end of a cane (wand or broomstick) with right hand. Circle the right leg over the cane from right to left and catch the cane before it falls to the ground. This stunt may be varied by having the left leg circle over instead of the right.

4. *Pray Do*

A line is marked on the floor. The performer stands with his toes on the line, and without using his hands or moving his feet, kneels down and gets up again.

5. *Bear Dance*

The child squats down and extends one foot out in front of him. With a hop, he changes the position of his feet, rapidly extending first one foot and then the other.

6. *Pick Up and Push Up*

A line is drawn about two feet from a wall, which is toed by the performer, facing the wall. Between the line and the wall is placed a stool or other suitable object directly in front of the performer. The player leans forward, puts the top of his head against the wall, picks up the stool with his hands, and pushes himself backward to an upright position, getting an impetus from the head only, and lifting the stool as he does so.

7. *Squat Thrust*

From an erect standing position, the child places his hands on the floor between his knees. He then extends his legs backward with a jump, so that his weight is now supported on his toes and his hands. (Front leaning rest). His body is in a straight line from head to toes. He immediately returns to the squat position with a jump and stand up. These several movements constitute one squat thrust. This is continued up to a maximum of ten times.

For Additional Stunts, See Pages 144-161, 255-265.

RELAYS FOR MIDDLE AND UPPER ELEMENTARY GRADES

1. *Home Run*

Arrange the players so that all rows are filled and have the same number in each row. No. 1 in each row has a bean bag or ball, and at the word "Start," stands and throws the bag or ball to No. 2, who also stands at the word "Start". No. 2 throws it back to No. 1 and sits down while No. 1 throws the ball to No. 3, who stands up as soon as No. 2 is seated. No. 3 throws it back to No. 1 and the game continues until No. 1 has thrown the ball to the last player in the row. When No. 1 received the ball from the last player, he lays it down on the desk and runs to the seat of the last player, while all players move up toward the front one seat. No. 2 in the row then becomes No. 1, tosses the ball as his predecessor did. The game continues until the original No. 1 reaches his original place and calls "Home Run", thus scoring a point for his row and starts again. The row scoring the most points during fifteen minutes becomes the winner.

2. *Desk Relay*

The pupils sit on their desk facing the rear of the room and with the toes caught under the seats. The rear player on each line holds a bean bag. At a signal, the bag is passed over the head backward to the next player who in turn passes it, and so on until it reaches the player at the front, who jumps down from the desk and hops on one foot to the rear of the room. As soon as this player has reached the rear seat, all the players in the line stand and move forward one desk. The rear player takes desk thus vacated and starts the bean bag again. The line wins whose bean bag first reaches the front of the room after the pupils have all changed seats until original places are assumed. The teacher should indicate which foot is to be used in hopping, so that in successive playing of the game, each pupil will hop alternately on the right and left foot.

3. *Over and Squat*

The pupils are lined up in alternate aisles having an equal number of players. The first player in each line is given two balls, or bean bags. At the signal, the ball is passed back over the heads of the players to the rear of the line. The last pupil holds the ball. As soon as the first ball is passed, the first person then starts the second ball. He passes it back between his legs, the players, bending over, continue passing the ball to the rear of the line. The last player takes both balls and runs forward to the front of the line. He passes one ball overhead and passes the other ball between his legs to the rear of the line. This continues until all players have had their turn. The team whose last player finishes first is the winner.

4. *Pass and Squat*

The players form two or more single columns behind a starting line, and the captain of each side stands about six feet in front of his line. The captain has a soccer ball or a basketball. As the signal is given to begin play, the captain passes the ball to the first player in his line. This player passes it back to his captain and immediately squats. The captain then passes the ball to the second player, who also passes it back and then squats. This play continues until all the members of each team have played. If the ball is dropped, the player must recover it and return to his line before passing it. The side that finishes first is the winner.

5. *Bag Pile*

The players are divided into two or more equal teams which line up in single column. Near the front end of each column is a pile of from ten to fifteen bean bags, which are to be passed down the line. At a signal the first player in each column takes a bag and passes it down the line, sending the others in succession as rapidly as possible. The last player in the line when he receives the bean bag lays it on the floor in front of him; and as each bean bag reaches him, he piles it on the first one, making a stack. Only the first bag must touch the floor. The stack must be able to stand without assistance, and the player who stacks the bags must have no help in his task. Should the bags fall over at any time, the player who stacked them must pick them up and pile them over again. The line scores one point which first succeeds in getting all of the bags stacked. The last player, the one who stacked the bags, then carries them up to the front of the line and becomes the first passer for the next round of the game.

The line wins which first scores five or ten points, as may be decided beforehand. The play should be very rapid.

6. *Criss-Cross Goal*

The class is divided into two teams. Each team is divided into two lines, which stand facing each other, as shown in the following diagram.

A waste basket is placed on the teacher's desk or hung higher if possible in the front of the room. Each team has one bean bag. Player Number One holds the bean bag for each team.

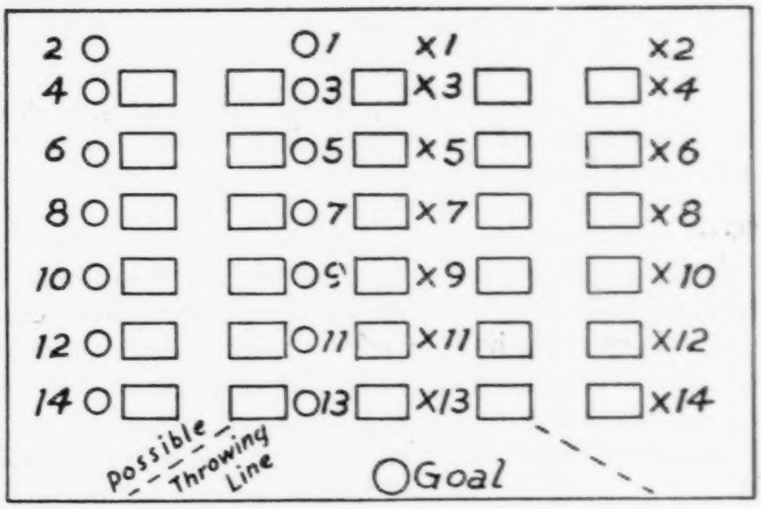
At a signal each Number One tosses his bag to Number Two; Number Two to Number Three; and so it continues to pass in a zigzag line till it reaches Number Fourteen. Number Fourteen, on receiving the bag, tries to throw it into the basket. If he misses it, he runs forward picks up the bag, runs back to place, and tries again; he continues trying until he or his opponent gets a bag in, which event finishes the inning.

The team in which Number Fourteen first receives the bag scores three points; and the team making the goal first scores one; so one team may score four, or one three, and the other one point. The team wins which has the highest score at the end of the playing time.

If the distance from the basket seems too long. Number Fourteen may come forward a given distance to a chalk line as illustrated in diagram and throw from that line.

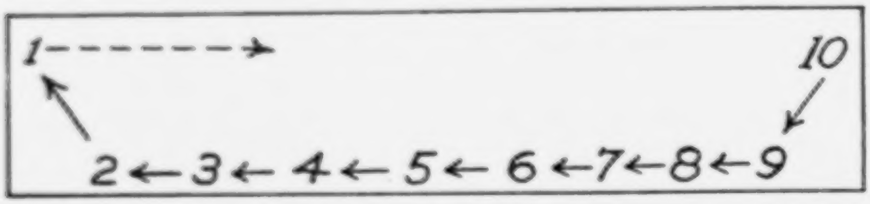
In order to pass around the privilege of throwing for the goal, the goal thrower in one game moves down to the other end of the line, the line moves up one place and the player in order throws for the goal in the next game. When everyone in one line has thrown for the goal, the privilege passes to the other line.

Sometimes it is necessary to have umpires to watch for fouls, such as skipping a player in passing the bag.



7. *Passing Relay*

The players stand in two or more even lines facing sideways. The players at either end step one long pace forward of the lines, to the points marked 1 and 10, respectively, as they are to catch the bean bag or ball tossed from some other player. Player Number One has a bean bag or ball and at the signal for starting runs toward the rear, and as he runs passes the bag to Number Ten. The line immediately moves forward one place, Number Two stepping into the place vacated by Number One. As soon as Number Ten has the bag, he takes his place in line and passes the bag to his next neighbor, Number Nine. The bag is then passed rapidly up the line until it is received by Number Three, who passes it to Number Two. Number Two, in his turn, as soon as he receives the bag, dashes for the rear, passing bag as he goes to the player standing at Ten, who in this instance will be Number One. The line moves up again, Number Three now stepping out to the place marked One.



This play is continued until Number One is back in his original position. The line which first gets the bag around to Number One after he returns to original position wins the game. Number One should hold the bag up at arm's length as soon as he gets it as a signal that his line has completed its play. As this feature adds much to the facility with which an umpire may judge the winning line, it may well be a required part of the play, the line winning whose Number One is first to raise aloft his bag.

8. *Telegram Relay*

Divide the pupils into two equal teams and have them line up on opposite sides of the room. The teacher or odd player called the sender, takes his place at the front of the room equi-distant from each team and with a telegram in *each* hand. Mark a starting line an equal distance from the sender to the first player of each team. On signal, the first player of each team runs forward and takes the telegram from the nearest hand of the sender at the front of the room. He then runs down the first aisle and up the second aisle on his side of the room then across to the next player in his line who has moved up, giving him the telegram and continuing to the end of his line. The second player repeats the course taken by the first player and so on, until all players on the team have run, the last player returning the telegram to the sender and taking his place at the end of the line. The team finishing first wins.

9. *Run and Exercise*

On signal, the last player of each row runs up the aisle to his right to a designated spot at the front of the room and performs an exercise or stunt previously agreed upon. The player then returns to the first seat in his row (the row having moved back one seat after the runner has cleared the aisle). As soon as the runner becomes seated in the unoccupied seat, the player last in the row repeats what the former runner did and so on, until the player who was originally last in the row has returned to his place. The relay continues until all players on the teams have run, and the team finishing first wins.

10. *Crossing the Ice*

Four or five teams with an equal number of players on each are lined up in respective aisles and toward the rear of the room. The first player on each team has two pieces of cardboard or other suitable material. On signal, the first player of each team places the cardboards under his feet and begins his advance to the front of the room. Players advance by lifting one foot, placing the cardboard that was under this foot forward and stepping on it with the same foot, then reaching back to get the cardboard from under the other foot placing it forward and stepping on it with the same foot. After reaching a designated spot marked at the front of the room, the player picks up the cardboards and races back, giving them to the next in line and stepping aside so that the advance of the next player will not be obstructed. The race continues and the first team to complete the race wins. This relay can be run by having all rows seated, the race starting with the last player of each row. As the aisles are cleared all move back one seat leaving the first seat in each row vacant. When the active player reaches the finish he returns to the first seat in his row, becomes seated, and passes the cardboards down the row to the now last player who repeats. Continue until all have participated.

11. *Arch Goal Ball Relay*

Two or more baskets are placed on the floor at the front of the room, or hung on hooks at a suitable height. A throwing line is drawn on the floor fifteen feet from each basket. Players of the different teams line up in single file behind the throwing lines facing the baskets. The last player in each line has a playground ball or volleyball. On signal the ball is passed forward with both hands over the heads of the players until it reaches the first player who then shoots for the goal. After shooting the first player retrieves the ball whether or not he makes a basket, runs to the rear of the line, and the play is repeated. Set the length of time for play three to five minutes. The side having made the greatest number of goals when time is called, wins.

12. *Dizzy-Izzy Relay*

Divide the class into an equal number of teams and have them line up in alternate aisles. Mark a starting line for the teams and a distance line to which each player must go before performing. At the signal to start, the first player of each team runs to the distance line where he picks up a bat, broomhandle, or similar object. He stands one end of the bat on the floor, and placing the center of his forehead on the other end of the bat, circles around the bat three to five times. The player then drops the bat and runs to the starting line, tagging off the player who is now at the head of the line, while he takes his place at the rear of the line by going down the vacant aisle to the right of his team. The performance continues until everyone has taken his turn and the last man crosses the finish line. The number of circles about the bat may be increased if desirable. The first team through is winner.

13. *Stunt Relay*

Divide the class into an equal number of teams and place them in alternate aisles. The relays are run as in a simple relay except that each player must perform a stunt on the way to the goal or turning point; such as the bear walk, duck waddle, frog hop, carry a book on head, or the like. On returning from the goal the player runs to the starting line and after touching off the next player, takes his place at the rear of his line by going down the vacant aisle to the right of his team.

14. *Pass the Buck Relay*

Divide the class into an equal number of teams and place them in alternate aisles. Have the players place their right hands behind their back with the palm up. At the signal the rear man slaps the hand of the player in front who quickly slaps the hand of the player in front of him, and so the "Buck" is passed to the front player. When the player at the front of the line is slapped, he runs to a designated turning line, returns to the rear of his team by going down the vacant aisle to the right of his team, slaps the hand of the rear player and takes his place at the rear of the line. This continues until the original leading man is back at the head of the line. Each time the front player runs to the turning line the remaining players on his team should move up one place so as to provide space for the runner at the end of the line.

RHYTHMS FOR MIDDLE AND UPPER ELEMENTARY GRADES

NOTE: No rhythms are explained in detail in this section. The following are suitable for classroom use and may be found on pages 172-188.

1. Fundamental and Creative Rhythms
2. Paw Paw Patch
3. Hansel and Gretel
4. Bleking
5. Coming Through the Rye
6. Pop Goes the Weasel
7. Tantoli
8. Klappdans
9. Captain Jinks

CONDITIONING EXERCISES (CALISTHENICS) FOR MIDDLE AND UPPER ELEMENTARY GRADES

1. Vigorous combination-type exercises lasting not more than five minutes may be given at the beginning of each physical education period when activities are confined to the classroom.

2. Each exercise should be learned by name so as to conserve time and avoid needless repetition in explaining the exercise each time it is given. The class may wish to name each exercise.

3. Insist upon good form and proper execution throughout the exercise.

4. Exercise should be sufficiently vigorous to place a real demand on the muscular, circulatory and respiratory systems.

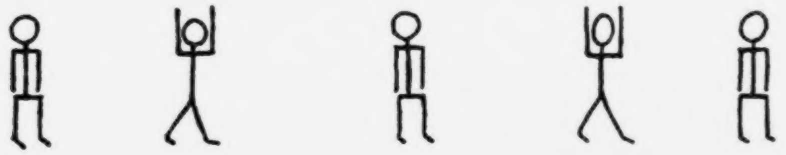
5. Utilize pupil leaders in giving calisthenics and give assistance to these leaders in order to improve skill.

6. Boys should be placed forward of the girls during calisthenic drills.

Suggested Exercises

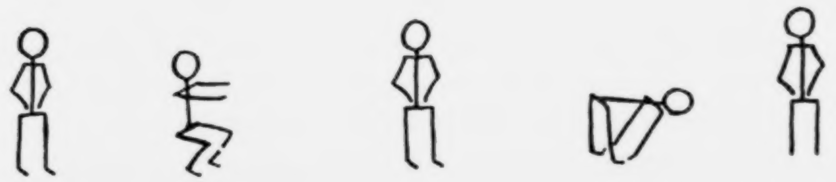
1. Starting Position: Attention.

Count 1—Swing arms sideward and upward at same time jumping the feet apart
Count 2—Return to starting position
Count 3—Same as Count 1
Count 4—Return to starting position. (Repeat 5-10 times to rhythm)



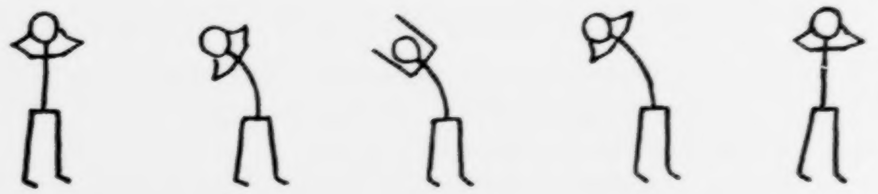
2. Starting Position: Standing, feet slightly apart, hands on hips.

Count 1—Bend knees deeply and thrust arms forward, keeping body erect
Count 2—Return to starting position
Count 3—Bend trunk forward and thrust arms downward touching toes, keeping knees straight
Count 4—Return to starting position. (Repeat 5-8 times)



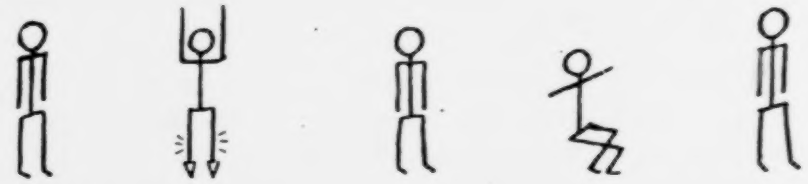
3. Starting Position: Standing, feet slightly apart, hands placed behind neck.

Count 1—Bend trunk to left
Count 2—Stretch arms upward
Count 3—Place hands behind neck
Count 4—Return to starting position
Count 5-8—Same to right. (Repeat 5-10 times each right and left)



4. Starting Position: Attention.

Count 1—Swing arms forward and upward, simultaneously rising on toes
Count 2—Return to starting position
Count 3—Bend knees deeply, extending arms sideward to shoulder height and keeping the body erect
Count 4—Return to starting position. (Repeat 5-8 times)

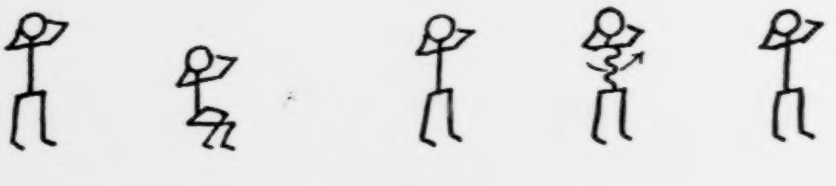


5. Starting Position: Standing, feet slightly apart, hands on hips and trunk bent forward, head up.

Count 1-4—Rotate trunk to the right so that on the count of 4 the body is back at starting position. (Repeat 5-8 times each to the right and left)

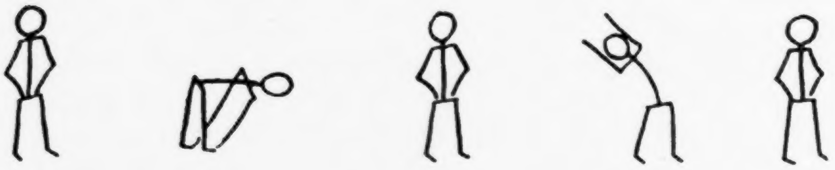
6. Starting Position: Standing, feet slightly apart, hands behind neck.

Count 1—Bend knees deeply, keeping body erect
Count 2—Return to starting position
Count 3—Twist trunk to the left
Count 4—Return to starting position
Count 5-8—Same, except that on Count 7 trunk is twisted to the right. (Repeat 5-8 times)



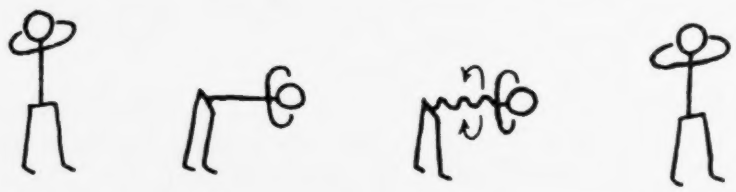
7. Starting Position: Standing, feet slightly apart, hands on hips.

Count 1—Bend trunk forward, and thrust arms downward, touching toes, keeping knees straight
Count 2—Return to starting position
Count 3—Swing arms forward, upward, and backward, arching the back and stretching the chest
Count 4—Return to starting position. (Repeat 5-8 times)



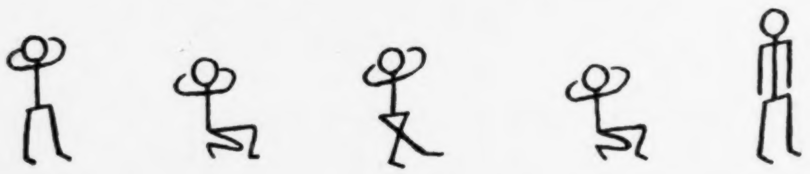
8. Starting Position: Standing, feet well apart, hands clasped behind head, elbows well back.

Count 1—Bend trunk forward
Count 2—Rotate trunk to the left
Count 3—Rotate trunk to the right
Count 4—Return to starting position. (Repeat 5-8 times)



9. Starting Position: Standing with left foot about 10 inches forward, hands clasped on top of head.

Count 1—Sit on the right heel
Count 2—Spring upward from this position, knees straight and change position of the feet
Count 3—Drop to squat on left heel
Count 4—Spring upward again and change positions of feet. (Repeat sitting on each heel 5-7 times)



INDIVIDUAL AND ADAPTED PHYSICAL EDUCATION

Since it is the responsibility of the school to provide a program of physical education for *all* children, the school has an obligation to the children who need adapted physical activity. The following suggestions may serve as a guide in organizing and conducting this phase of the physical education offering.

BASIC CONSIDERATIONS

1. Responsibilities of Administrators and Teaching Personnel.
   a. Arranging for conferences with the local medical society or personnel to clarify policies and procedures in prescribing activities for the individual from the school's physical education offering and to cooperate in making adapted physical education function for the best interests of the child.

   b. Acquainting parents with the school's physical education activities so as to promote better understanding and encourage cooperation.

   c. Developing an individual and adapted course which recognizes that the handicapped child has a right to:

      (1) Have as high a degree of development, both physically and mentally, as it is possible for him to achieve.

      (2) Acquire as many satisfying abilities, skills, habits and attitudes and as much knowledge as he may safely use.

      (3) Develop specific abilities which will lead to success in as many activities as possible in order to command the respect of his associates.

      (4) Obtain as far as possible the beneficial social results of play association with other pupils.

2. The Health Examination.

   Each child in every school should periodically have a thorough health examination. *This should be an absolute requirement for the physically handicapped child.* Such an examination will make it possible to understand the child's needs so that:

a. There will be intelligent understanding and cooperation be-between the parent, teacher, child, and physician.

b. The child may be given adapted activities to fit his needs.

c. The physician's findings may be followed up with a list of suggested adapted activities for the best interests of the child. The physician in consultation with the teacher and, if possible the parent, may suggest certain activities which would be suitable for the child's welfare.

d. No physically handicapped child should be excused from physical education even though his condition warrants very limited activity. He should be made to feel that he has a definite place in physical education.

SPECIFIC SUGGESTIONS FOR INDIVIDUAL ADAPTED PHYSICAL EDUCATION

1. Inclusion of the Handicapped Child in the Regular Program of Activities.

It is desirable to include in physical education pupils who need an adapted offering because:

a. Segregation of pupils causes a feeling of being different.

b. The number of children in the average school needing an individual and adapted program is usually small.

c. Some slightly handicapped pupils need to be excused from only a few regular activities.

d. The handicapped child needs the social contacts with other children as he needs them through life.

2. Procedures for Adapting the Offering in Physical Education.

For pupils who are to receive the adapted offering the following procedures should be used:

a. The physician may recommend the activities for participation.

b. Suggested areas for participation in acceptable activities might include adjoining halls, playroom, or an unused area on the side or at the end of the gymnasium.

c. Careful supervision should be given to the participation of these pupils in the adapted program. Pupil leaders may be helpful.

d. *Caution:* When special remedial work is undertaken, it should be done *only* under competent medical supervision.

e. Substitute activities should be stressed so that the child may have a satisfying experience.

RECOMMENDATIONS FOR ELEMENTARY SCHOOL PLAYGROUNDS

The following areas are recommended for the establishment of a desirable playground for an elementary school. The areas suggested provide for a wide range of activities, make possible flexibility in the use of the playground, and enable the community to use the playground as a recreational center during the hours and days when school is not in session. The space recommended is established for a ten teacher or less elementary school. Following each type of area is a statement indicating how much additional space should be provided in case the school were to be larger than a ten teacher school. The minimum space recommended amounts to about 3⅛ acres.

SPECIFIC RECOMMENDATIONS

1. *All-Weather Hard Surfaced Multiple-Purpose Area.*—The All-Weather Area (see page 317) should be 100 x 120 feet. It should be constructed of a suitable black top or concrete material. The space suggested makes it possible to conduct a number of physical education activities on the all-weather surface. Such an area can be used immediately after a rain, or when the playground is muddy. Space required equals .276 acre.

   Number needed. One hard surfaced area of the size indicated should be provided for each school of ten classroom units or less. Additional areas should be provided for each additional ten classroom units or fraction thereof.

2. *Playground Equipment for Physical Development.*

   a. 2 jungle gyms
   b. 2 horizontal ladders
   c. 2 three-section chinning bars

d. 2 low bars, 30 inches high and 10 feet long.

These items should be placed in a space approximately 25 x 120 feet (.069) acre).

Number needed. The number indicated above represents the desirable quantity for a school of ten classroom units or less. For each additional ten classroom units or fraction thereof, increase the specified amount by 50 percent.

3. *Equipment for Recreation Use.*

a. 1 set of six 8′ swings
b. 1 set of six 10′ swings
c. 1—6′ slide
d. 1—8′ slide
e. 6 seesaws, 30″-36″ at fulcrum
f. 2 sandboxes, 8 x 12 feet

The above equipment should be placed in an area 50 x 120 feet (.138) acre).

Number needed. The numbers indicated above represent the desirable number needed for any school-ten classroom units or more.

4. *Additional Recreation Equipment.*

2 horseshoe areas.

Space needed. 50-60 feet (.069 acre).

Number needed. The number indicated above represents the minimum number needed for any school of ten classroom units or more.

5. *Field Areas.*

a. 1 softball field—Overall dimensions 250 x 250 feet (1.435 acres).
b. 2 play areas (grass) each to be 90 x 140 feet (.538 acre). These two fields should be located side by side.

Number needed. Two such fields (90 x 140) are needed for each ten classroom units or fraction thereof.

6. *Auxiliary Facilities.*

a. 1 high jumping pit with standards.
b. Broad-jumping pit equipped with take-off board.

The area needed for these two units should be approximately 80 x 120 feet (.165 acre).

c. Target board—6 feet square. This board should be consrtucted by placing three 8 x 8 inch uprights in concrete and facing both sides with 2 x 12 inch planks which have been tongued and grooved. No specific area is needed as this target may be placed at the end or side of one of the larger play areas.

d. General purpose area—An area of 125 x 150 feet should be provided as a general purpose area. This area should either be in grass or surfaced with a mixture of clay, sand, and fine gravel. (.435 acre).

Number needed. One such surface is all that is needed for any school. However, for an exceptionally large school, the area might be increased by 50 percent.

PLANNING AND USING THE HARD SURFACED MULTIPLE-PURPOSE PLAY AREA

The primary purpose of this section is to assist school administrators and teachers in understanding the details involved in planning, and in making effective use of the Multiple-Purpose Play Area. It is further intended to offer suggestions to those charged with the responsibility of constructing and maintaining these areas.

Uses

The Hard Surfaced Multiple Use Area, when properly constructed and used can make a great contribution to the school physical education program and to after school and evening community recreation.

The initial cost of such an area may at first seem high but when a long range plan is considered, with the low cost of upkeep and the many uses to which this area may be put—then, over a period of years it should prove to be a worthwhile investment. Many school divisions have developed areas of this type and have found them highly satisfactory and desirable.

The hard surfaced area is in reality an outdoor gymnasium and can be used at all times except during unusual weather. Immediately following a shower, with the use of rubber covered balls, a class may participate in activities as usual. It can be used for multiple purposes as follows: basketball, tennis, deck tennis, aerial tennis, paddle tennis, badminton, volleyball, suffleboard, rhythmical activities, relays, body conditioning exercises, games of low organization, and many others.

It provides for expansion and enriching of present programs by providing a paved space for many "small area" activities (such as those mentioned above) while the larger unpaved areas are free for such games as soccer, touch football, softball, and the like.

Such an area may be used for after school and (when lighted) for evening school-community recreation programs, such as basketball, volleyball, skating and dancing.

DIMENSIONS AND LAYOUT OF HARD SURFACED MULTIPLE-PURPOSE AREA

In arriving at the recommended size 120 x 100 feet (see page 317) careful consideration was given to the square footage of surface area as it relates to the types and variety of purposeful activities for which the area may be used. Although modifications of the recommended size may be made, it is generally felt that larger areas of this sort may prove too costly; while smaller areas may become less effective from the standpoint of practical use.

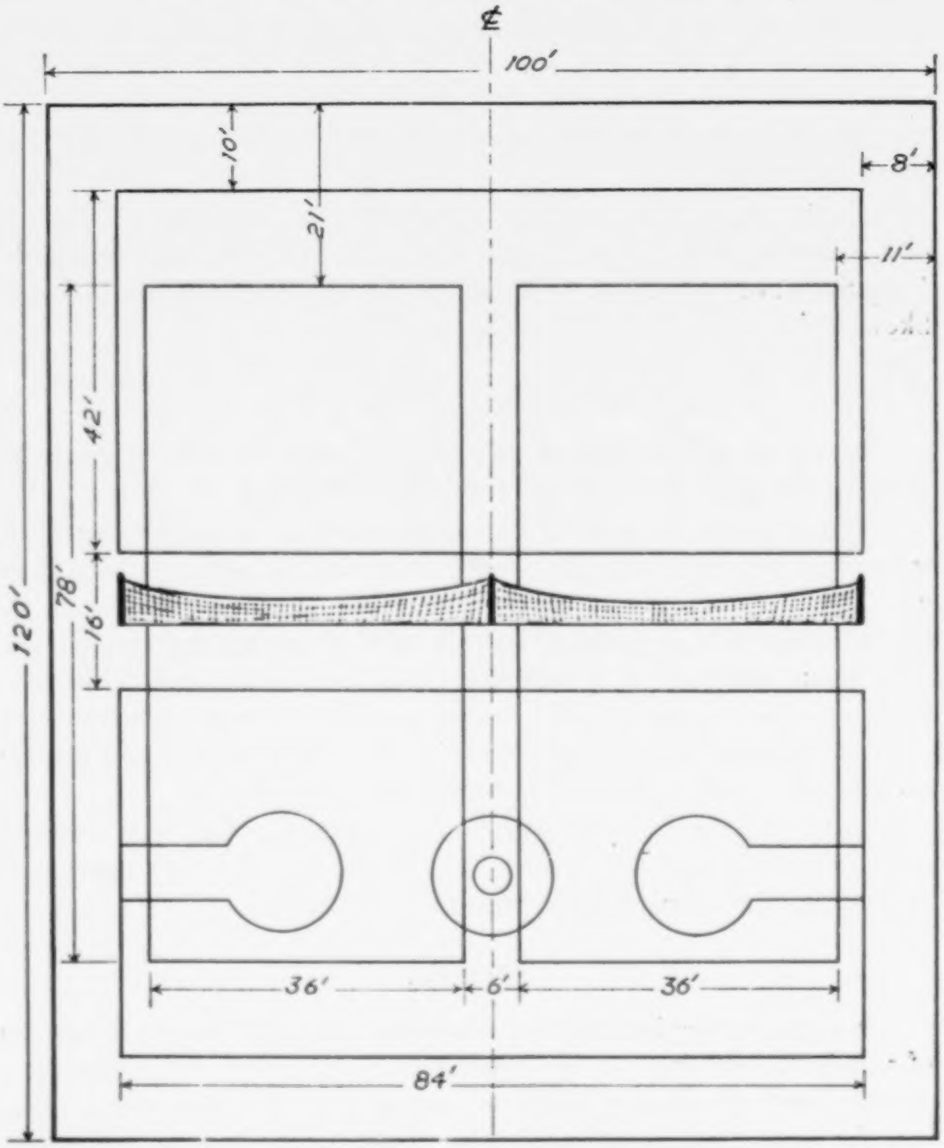
When adaptations in size become imperative a careful study of the usability of the contemplated area should be made in terms of:

1. Kinds and number of activities for which the area will be used during school hours
2. Number of pupils using the area at any given time
3. Safe participation, which requires that sufficient space be allocated for the conduct of the various activities hence eliminating over-crowded conditions
4. After school and evening activities, and possible community use of the area

The area shown above contains two basketball courts running east-west, one of which has been diagrammed. The suggested sizes of these basketball courts are 84 by 42 feet. Movable backboards are desirable for basketball so that they may be cleared from the area when necessary.

Indicated also are two tennis courts, the dimension of which are 78 by 36 feet each. One center net post should serve for both tennis courts. The center and outer net posts may be extended to a height

HARD SURFACED MULTIPLE-PURPOSE AREA



of 8 feet so as to accommodate badminton, and volleyball nets as well as tennis nets.

Standards or posts used on the paved area should be removable. Sleeves may be set in concrete to accommodate the standards which may be dropped or screwed into them. Standards should be at least 2″ in diameter. Caps or plugs should be used to close the surface openings when standards are not in use. Care should be taken to make sure that these caps or plugs are flush with the surface, since they may present more of a hazard than permanent type standards if they extend above the playing surface. Care must be taken also to keep the sleeves from becoming filled with dirt or the threads from becoming damaged.

Shuffleboard areas may be placed along the edges of the diagrammed courts.

As the area is laid out in the suggested plan it contains a minimum of 2 basketball courts, and 2 tennis courts. By using movable standards, 3 regulation or 4 modified volleyball games may be played on the area; likewise, four badminton and similar type games.

MODIFICATIONS

It may be desirable to modify playing areas for certain games in order to use space and existing lines to best advantage.

The diagram on page 319 showing *one-half* of paved area illustrates how this might be done with volleyball in order to have four games on the total area at the same time. A volleyball court might be described around the inside of the one half of the existing tennis court with boundary lines of a different color and width, and with sidelines extended as shown. This would provide a court approximately 36′ x 50′ instead of the regulation 30′ x 60′. Though the court outline is changed the same amount of playing space is provided.

Three regulation volleyball courts might be laid out running cross-wise, with movable standards placed along the 120′ center line (center post for tennis would have to be removable).

MARKING

It is recommended that the boundary lines for various sports be of a different width (1¼″ to 2″) and different color. The wider lines and the more prominent colors would be used for those games serving the most participants and being used most. Yellow and white "traffic" paint is best. No paint containing oil should be used on asphalt surface as it tends to cause the asphalt to deteriorate.

LIGHTING

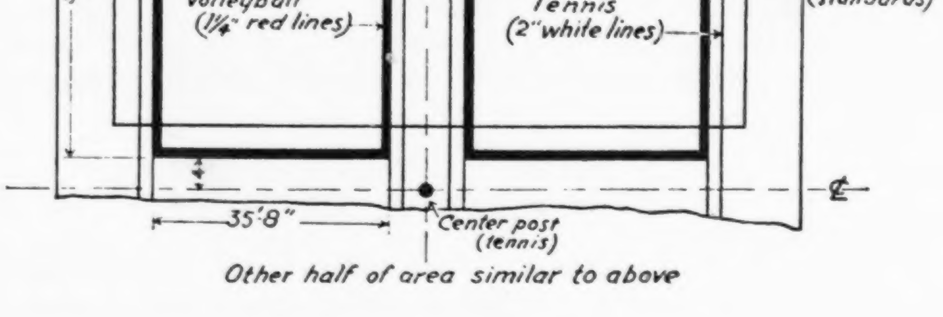
Some schools having areas of this type have cooperated with community groups in providing lighting facilities so that the area may be used at night for community recreational activities.

For an area which is to be used for all round purposes the following general recommendations are suggested.

> A minimum of 4 poles, one each placed in the center of each side, just off of the paved area. Height of the poles above the ground to be about 30′ with 5′ in ground. 8 to 12 1000 wt. lamps. (2 to 3 lamps per pole.)

For an area that is to be used a great deal for tennis or basketball, a different arrangement for poles and greater amplification may be desirable. Additional information and assistance on lighting problems may be secured from recognized companies.

LAYOUT FOR FOUR MODIFIED VOLLEYBALL COURTS (2 COURTS SHOWN)


Layout for 4 modified Volleyball Courts (2 courts shown)
℄
6'
50'
Volleyball (1¼" red lines)
Tennis (2" white lines)
Volleyball Nets (movable standards)
35'8"
Center post (tennis)
℄
Other half of area similar to above

Fencing

It is generally advisable to fence in such areas in order to confine activities to the immediate vicinity, and to safeguard children when areas are located adjacent to streets. The usual type recommended is the 8′ cyclone fence.

BASES AND SURFACES

(NOTE: See Typical Sections, page 321)

The types of bases and surfaces most commonly used for Hard-Surfaced-Multiple-Purpose-Areas are:

1. Asphalt (bituminous top) over stabilized base of crushed stone or slag
2. Asphalt (bituminous top) over bituminous concrete base course
3. Concrete over compacted natural material

The asphalt over stabilized base seems to be the type most generally used for Multiple Purpose Areas. This is perhaps the least expensive and, when properly constructed, furnishes a durable surface for most any kind of activity.

Because of expansion joints, concrete areas are not as desirable for skating, since the concrete tends to chip at the joints. For all other purposes, however, concrete seems to be entirely satisfactory.

All finished surfaces should be smooth and free from irregularities.

GRADE

The finished grade at the lowest point of the top surface shall be three (3) inches above the natural ground level.

The surrounding ground shall be sloped away from the surfaced area to prevent water from draining upon it.

From the center line of the area to the outer edge there should be a slope of approximately 1/16″ to the foot to allow for drainage.

SUBGRADE

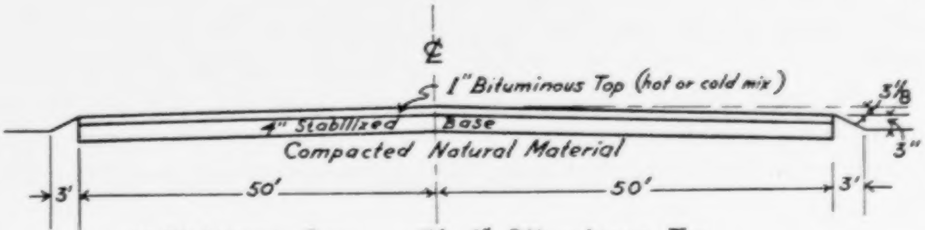
All weeds, sod, grass or other foreign material should be removed from the subgrade.

When the "Stabilized Base" or the "Bituminous Concrete Base" courses are to be used, the ground should be treated with a proven commercial brand weed killer in the quantity recommended by the manufacturer for the permanent destruction of all weed growth.

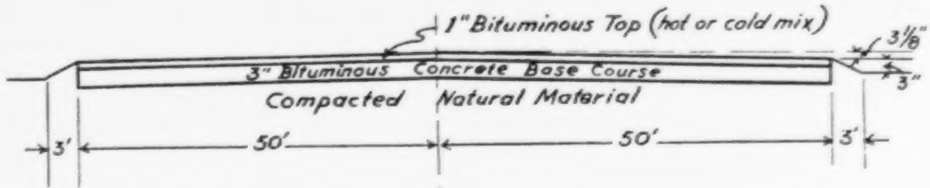
The natural subgrade material should be thoroughly compacted, true to grade for a minimum depth of six inches.

NOTE: Because of differences in soils it would be impossible to list detailed specifications for the construction of these courts which would be applicable over the entire State. Therefore, it is suggested that localities contact local contractors or construction engineers engaged in this type of work to determine best types of bases and surfacing available to their locality as well as the costs of material and labor.

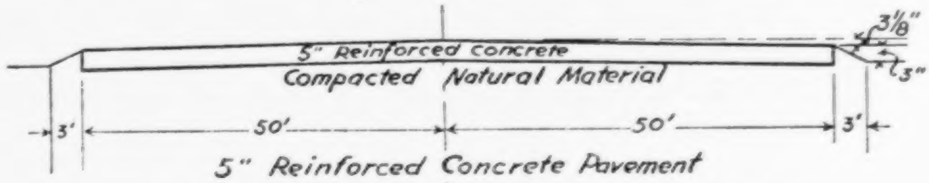
TYPICAL SECTIONS
SHOWING VARIOUS TYPES OF BASES AND SURFACES


℄
1"Bituminous Top (hot or cold mix)
3/8
4" Stabilized Base
Compacted Natural Material
3"
3'
50'
50'
3'

4" Stabilized Base with 1" Bituminous Top


1"Bituminous Top (hot or cold mix)
3/8"
3" Bituminous Concrete Base Course
3"
Compacted Natural Material
3'
50'
50'
3'

3" Bituminous Concrete Base with 1" Bituminous Top


3/8"
5" Reinforced concrete
Compacted Natural Material
3"
3'
50'
50'
3'

5" Reinforced Concrete Pavement

EQUIPMENT AND SUPPLIES FOR
PHYSICAL EDUCATION

In addition to the playground equipment listed under the section headed "Recommendations for Elementary School Playgrounds", pages 313-315, certain items of equipment and supplies are essential to the conduct of a well-rounded physical education offering. Following is a minimum list of this equipment and supplies, balls, bats, mats, ropes, and miscellaneous items necessary for carrying on instruction in physical education. The list which has been supplied is minimum for a class of 40 pupils. If more than one class of 40 pupils is scheduled for physical education at a given time, duplicate quantities should be obtained for each additional class. *Items starred may be easily made locally*. The quantities indicated should be obtained so that there will be sufficient equipment for practice and instruction. For example, if only one volleyball or one softball were available to a class, the amount of practice that any child could obtain would have to be so limited as to practically nullify the benefit of the phyiscal education period. If adequate instruction is to be given, adequate equipment must be supplied.

The suggestions contained in this section are not intended to be all inclusive, but should serve as a guide for those who are responsible for procuring, planning and caring for, and properly using supplies and equipment.

The following equipment and supplies have been listed in recommended order of purchase. It is further suggested that the physical education supplies be kept in a central location so that all classes will have access to them for physical education instruction.

1. 6 inflated rubber playground balls—8½ inch diameter
2. Pump for inflating balls
3. Record player
4. Records as listed in rhythm sections
5. 18 inflated rubber playground balls—5″ diameter (one for each two pupils)

*6. 6 long jumping ropes—15′-16′ long. (These may be made from sash cord)
*7. 18 individual jumping ropes—8′-10′ long. (These may be made from sash cord)
*8. 12 bean bags

9. 6 rubber soccer balls
10. 6 softballs (rubber covered)
11. 6 softball bats
12. 6 mats—4′ x 6′ x 2″ (minimum size)
13. 6 volleyballs (rubber)
14. 3 volleyball nets
15. 1 50′ steel tape
16. 1 stop watch (1/5 with time-out feature)

*17. 1 tom-tom
*18. 18 Indian clubs—1½ lbs. or pieces of wood 3″ x 3″ x 8″

*19. 18 wands 1″ or 1¼″ by 42″
20. 2 rubber inflated playground balls—13″-16″ diameter
21. Scales
22. 6 deck tennis rings
23. 1 tether ball
24. 1 set of horseshoes and stakes
25. 1 line marker
26. Whistle
*27. 18 pinnies or colored scarfs
28. 3 footballs (rubber, junior size)
29. 3 basketballs (rubber)

CARE AND MAINTENANCE OF PLAYGROUND SUPPLIES AND EQUIPMENT

The life of game supplies and other materials used in physical education can be lengthened and the cost of replacements reduced by taking proper care of them and by instructing children in their proper use.

The following suggestions include some of the measures which may be taken to secure maximum service from various types of supplies and equipment.

Game Supplies

Leather Goods.—Common sources of trouble with leather goods are high temperature, excessive moisture and improper care. Three types of accumulations form on leather, one of which—green mold, is quite harmful and will rot leather goods. In order to prevent green mold, leather articles should be kept in a cool, dry place. When wet, leather articles should be dried immediately but the action should not be forced. The article should be dried at normal room temperature without the use of excessive heat. If repeated wetting and drying are encountered, leather goods will tend to become hard. This can be prevented to some extent by applying Neatsfoot oil or a light paraffin (mineral) oil to the leather surface.

Leather that has become soiled should be cleaned with water and saddle soap. Saddle soap helps to preserve leather and should be applied with a moist cloth or sponge. Rub the leather until dirt is loosened, briskly wipe clean with a clean cloth.

Inflated Equipment.—When inflated balls are to be placed away for some time they should not be stored at normal pressure. This is particularly true of last-bilt or molded balls. They should not be folded or crushed. When inflating a ball with rubber core valve, moisten the inflating needle before attempting to inflate. Always use a pressure gauge to insure correct inflation. Over-inflation should be avoided as this materially affects the shape and life of any ball. Do not permit children to use inflated balls improperly or to kick volleyballs or basketballs. A mesh-wire cage or stalls can be constructed for the storage of balls. Each ball should have a separate stall. This will avoid crushing and will allow plenty of air circulation for drying.

Rubber Goods.—Excessive moisture, heat, grease and oil are detrimental to rubber. Hence, every precaution should be exercised to avoid such exposure.

Wood.—Wooden equipment such as bats, hockey sticks, etc., are built to last for long periods of time and will do so when properly cared for. Moisture and improper use have adverse effects upon their usability. When necessary, a good coat of spar varnish will protect the wood. The life of most bats may be lengthened by taping the handle and by giving instructions in the proper method of holding and using the bat. Hockey sticks may be similarly taped. Croquet mallets, paddle tennis paddles and other similar equipment should be used only for the particular games for which they are intended.

Badminton and Tennis Racquets—Badminton and tennis racquets should be kept in a cool, dry place. If presses are not available, racquets should be hung.

Table Tennis (Ping-Pong).—Loosen nets when not in use. Remove dents in ping-pong balls by pouring boiling water over them. Do not permit tables to be used for purposes other than ping-pong.

Shuffleboard.—Keep wood floor waxed to reduce friction and wear. Push (never strike) discs with the pusher.

Tennis, Volleyball and Badminton Nets.—Nets should be taken in during bad weather, kept dry and repaired at the first indication of damage. When not in use, nets should be loosened to relieve tension.

Baseballs and Softballs—Covers should be cleaned and kept dry particularly in the case of softballs.

Archery Tackle.—All bows should be unstrung when not in use. Hang bow on ground quiver between rounds on the range. Do not lay it on the ground. When not in use, arrows should be racked in a dry place. The rack should be so consrtucted that there will be three pressure points on the arrow, two of them a distance of two inches from either end and one in the middle to prevent warping.

Keep all game equipment in suitable cabinets, supply box or cupboards which should be kept locked and accessible only to teachers or squad leaders. Check all supplies daily and make sure that everything is put away properly.

Playground Equipment

Care of Slide

1. See that steps are safe and all braces firm.
2. Watch for splinters, screws, or nails in sides or bed of slides or protruding between sections of slide bed.
3. Keep a soft landing area at foot of slide.
4. A maple slide should be waxed or oiled frequently with raw linseed oil.
5. Watch for and eliminate rust from metal slide bed.

Care of Swings

1. Examine hooks, hangers, clamps, suspensions and connections daily.
2. Make sure swing frames are securely braced.
3. Prevent the formation of holes under swings by raking and leveling ground regularly.
4. Fasten swings to uprights or take them down at night.

Care of See-Saws

1. Watch for splinters, loose screws or nails in the see-saw board.
2. Replace board at first sign of splitting.

Care of Sand Box

1. Keep free of paper, sticks and other foreign matter.
2. Sand for use of older children should be kept moist enough to hold together.
3. Rake and turn sand daily to keep it loose and exposed to the sun for sanitary purposes.
4. Sun must shine in sand box at least part of the day.

5. Cover sand box at night unless playground is fenced and closed.

Care of Horizontal Bars and Horizontal Ladder

1. Inspect regularly all braces and fastenings.
2. Make sure that bars do not turn because of loosened connections.
3. Pits beneath apparatus should be filled with sand and/or shavings which should be kept loose and comparatively level.
4. Watch for and eliminate rust from metal.
5. Replace wooden rungs that seem weak or defective.

Care of Backstops, Goal Posts, Etc.

1. Inspect regularly to see if foundations are becoming loose or uprights becoming weak below surface.
2. Make sure that all guy wires, supports or braces are in good condition.
3. Paint all exposed surfaces regularly.
4. Repair or replace immediately any holes in baseball backstop.

Care of Jumping Pits

Keep pit filled with a mixture of coarse sand, sawdust and shavings or any one or combination of the three materials. Be sure that no sticks or other such hazards are in the pit.

Care of Balance Beam

Keep beam stable so that it does not wobble from side to side. Repair weakened or defective material promptly.

Safety Precautions and Rules

The location of apparatus is important from the standpoint of supervision, safety, and economical use of space. Apparatus may be placed to advantage near the schoolhouse where it is readily accessible and easily supervised. If revolving or swinging apparatus is used, either it should be placed along a fence where there will be little danger of children running into it or safety railings should be provided. The lines of motion of adjacent pieces of apparatus should be parallel to reduce cross motion and resulting danger. It is good planning to segregate basketball goals, jumping pits, and horseshoe pitching lanes and to locate them along one side of the pupil's playing area. All equipment should be carefully checked daily when it is being used to make sure that it is in good condition and safe to use.

General Safety Rules

1. Report accidents promptly to teachers.
2. Do not use apparatus when it is wet.
3. Exercise safety precautions for others by playing game at a safe distance from other groups of children.
4. Look ahead when running.
5. Refrain from throwing sand, sticks, stones, etc.
6. See that bicycles are parked in a safe place and not laid on the ground where children may fall over them.
7. Consider every wire a live wire. Do not handle any wires hanging from poles or buildings. If you find a wire, station someone to guard it while you call a teacher.
8. Police playgrounds regularly for glass, rocks, sticks, etc.
9. Play only those types of activities that are considered safe on your grounds.

Softball

1. Be considerate of other children when playing.
2. Drop (don't throw) the bat after batting.
3. Stand a safe distance from the batter.
4. Watch the ball at all times.
5. Be extremely careful when going after a ball hit into the street.
6. Play Carefully. Balls thrown about carelessly are dangerous.
7. Tape bat handles.
8. Play ball a safe distance from equipment for little children.
9. If you are not playing, keep out of the way of those who are.
10. Play only in safe places.
11. Use a soft ball, unless playing on a field designated for baseball.

Slides

1. Always slide down feet first, sitting, not standing.
2. Climb up the ladder, not the slide.
3. Before starting to slide, wait until the last chlid to use the slide has cleared himself from the area.

4. Keep your hands away from the sides when coming down.

5. Prevent little children from climbing the ladder unless an older person is with them.

Swings

1. Swing straight backward and forward.
2. When leaving the swing, stop its movement.
3. Remember it is dangerous to jump from swings when they are in motion.
4. There should be only one person in the swing at a time.
5. Be careful when approaching swings which are in use.
6. Stand far enough away from the swings to prevent injury while waiting for your turn.
7. Sit on the swing; it is dangerous to stand up when swinging.
8. Stay off the framework of swings.

See-Saws

1. Children not on see-saws should stay a safe distance away.
2. Always face each other when on see-saws.
3. Before getting off, warn the person on the other end.
4. The first child to leave the board should hold it tightly and let it rise gradually, permitting the child on the other end to get off safely.
5. Move smoothly without bumping and keep feet from under the board.
6. Sitting is the only correct position on the see-saw.
7. Have only one playmate with you on the board.

Sand Box

1. Inspect sand box for broken glass or other objects that might injure children.
2. Be particularly concerned about safety, as it is usually the very young children who play there.
3. Do not throw sand.

Horizontal Bars and Horizontal Ladder

Grip the bar or rungs with fingers and thumb on opposite sides. Check to see that the pit beneath the bar or ladder is filled with sand or shavings and that it is loose and comparatively level. Do not climb on top of ladder.

Jumping Pits

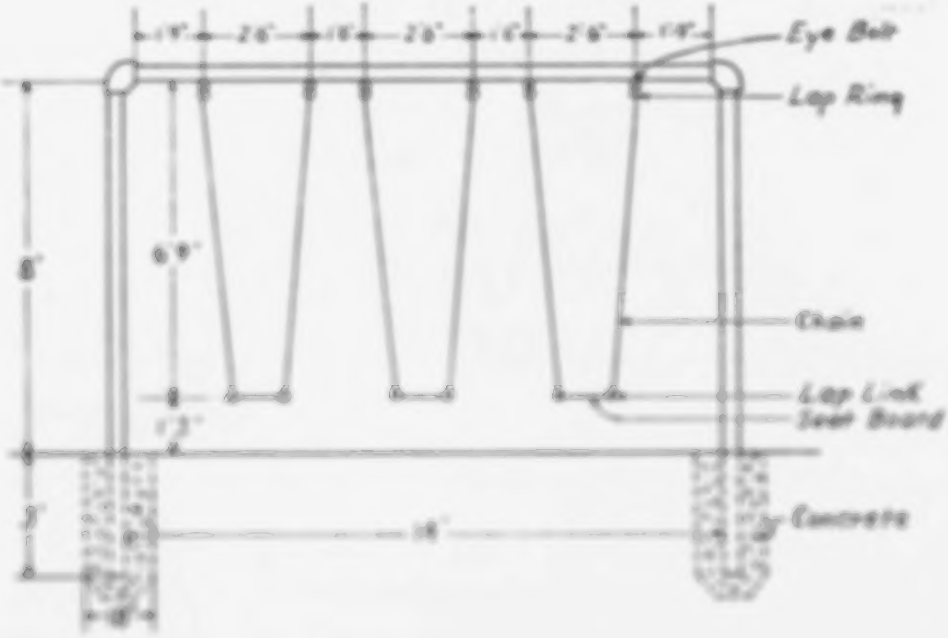
Keep the sand, sawdust or shavings loose and comparatively level. Make sure that the high jump standards or take off boards are properly placed so there is no danger of landing on the sides or ends of the pit or of missing the pit entirely.

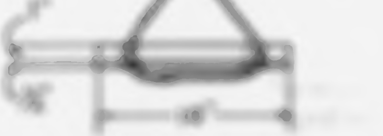
Horseshoes

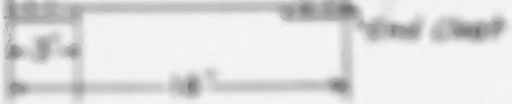
Before pitching be sure that no one is in a position where they might be hit by a flying or rolling shoe.

SUGGESTIONS FOR MAKING HOMEMADE EQUIPMENT

SWINGS (IRON PIPE FRAME)


1'9"
2'6"
1'6"
2'6"
1'6"
2'6"
1'9"
Eye Bolt
Lap Ring
8'
6'9"
Chain
Lap Link
Seat Board
1'3"
3'
14'
Concrete
12"


Seat (end)
End View
2"
7/8"
18"


1" holes for chain
Seat
Side View
End Cleat
3"
18"

Material:

2 pieces 2" galvanized pipe 11 ft. long threaded on one end
1 piece 2" galvanized pipe 14 ft. long threaded on both ends

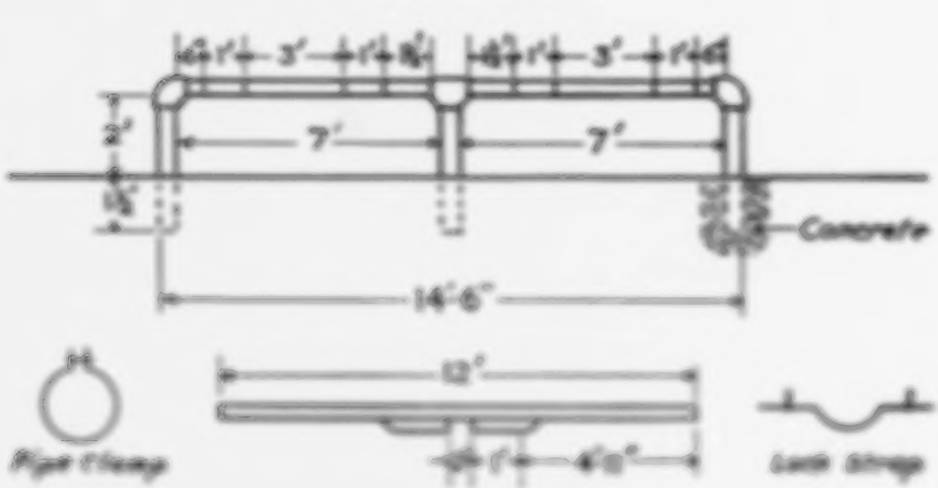
Material–Continued

2 3" galvanized ells
50 feet of chain and 6 connecting links
6 eye bolts ½" stock, roller bearing fixtures better
6 lap rings ½" stock, save drilling pipe and insure better wear
6 lap chain links
1½ sacks of cement

Jungle Gym

1. Help the smaller children use the jungle gym.
2. Do not play tricks on the jungle gym.
3. Be very careful not to step on hands and feet of other children.
4. Playing tag or jumping up and down on the jungle gym is dangerous.
5. Always hold on carefully.
6. Wait your turn.

TEETER (SEE SAWS)



Material:

3 pieces 2" galvanized 3½ feet threaded on one end
2 pieces 2" galvanized pipe 7 feet long threaded on both ends
2 2" galvanized elbows
1 2" galvanized tee
8 2" pipe hangers
1 sack of cement to be mixed, 1 part cement, 3 sand, 5 rock
4 2" x 12" hardwood planks 12 feet long, smooth planed
8 2" x 12" hardwood blocks from one to two feet long

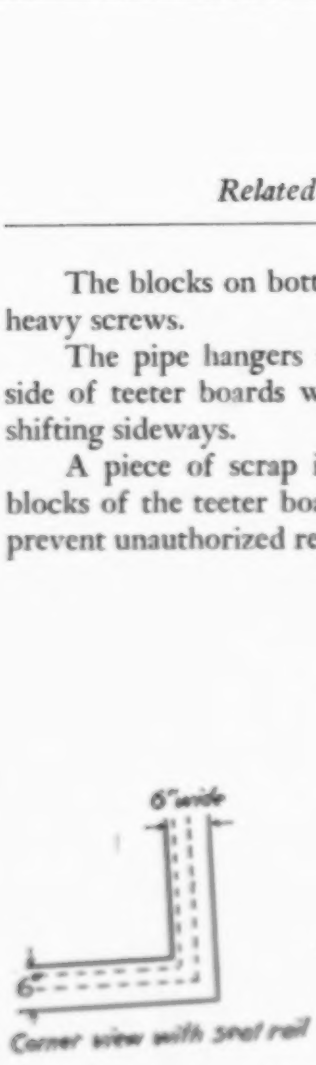
Set uprights 1½ feet deep in concrete. Dig holes one foot in diameter.

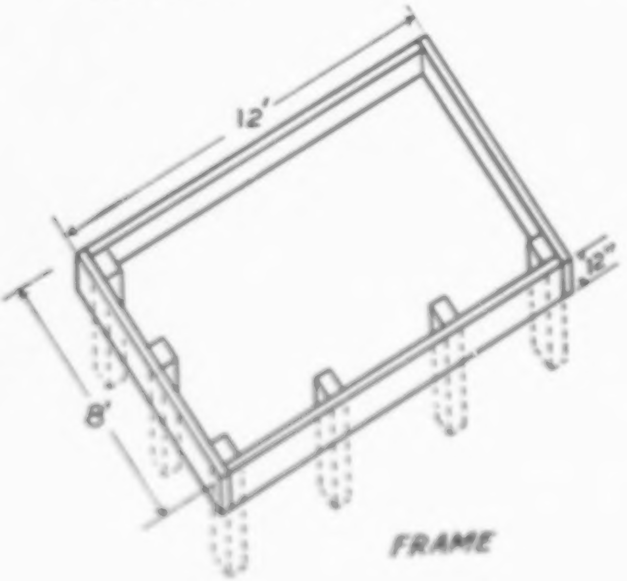
The blocks on bottom side of teeter board should be put on with heavy screws.

The pipe hangers should be bolted around saddle pipe on each side of teeter boards with ends pointing up to prevent boards from shifting sideways.

A piece of scrap iron can be screwed on the underside of the blocks of the teeter board (lock strap) after board is put in place to prevent unauthorized removal of the board.

SAND BOX



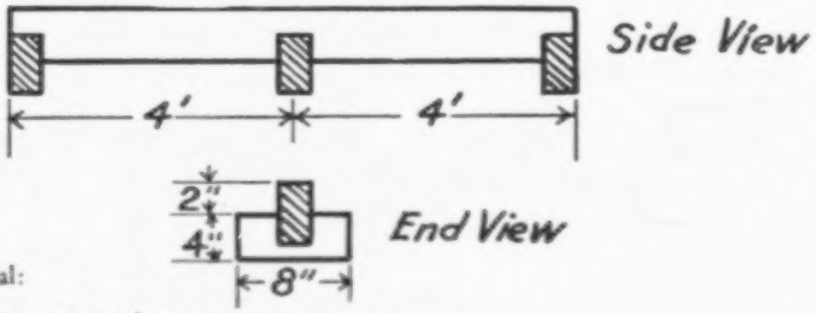


Lumber for frame:
2 2" x 12" x 11' 8" side boards
2 2" x 12" x 8' end boards
10 2" x 4" x 2½' stakes

Lumber for seat rail:
2 2" x 6" x 12' 4"
2 2" x 6" x 8' 4"

The surface of the ground inside of frame 4 inches lower than ground level. Set the planks down to the lower level which will leave top edge of planks 8 inches above ground level. The stakes are to prevent the frame from spreading. They should be driven down flush with the top of frame and spiked to planks. If desired, a seat all around the box can be made by nailing 2" x 6" boards on top of the frame. Miter corners and nail securely. Fill the box with clean sand.

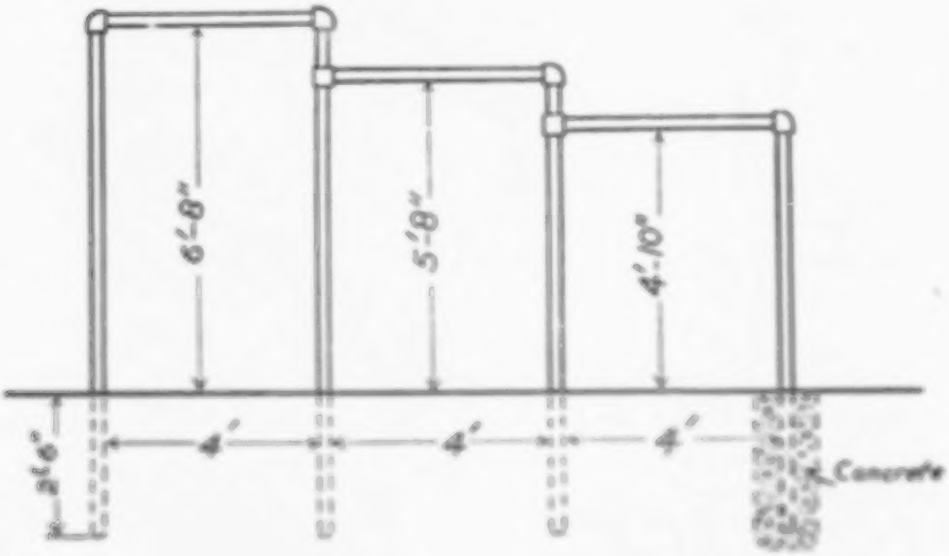
BALANCE BEAM



Material:

1 2" x 4" x 8' beam
3 2" x 4" x 8" foot blocks

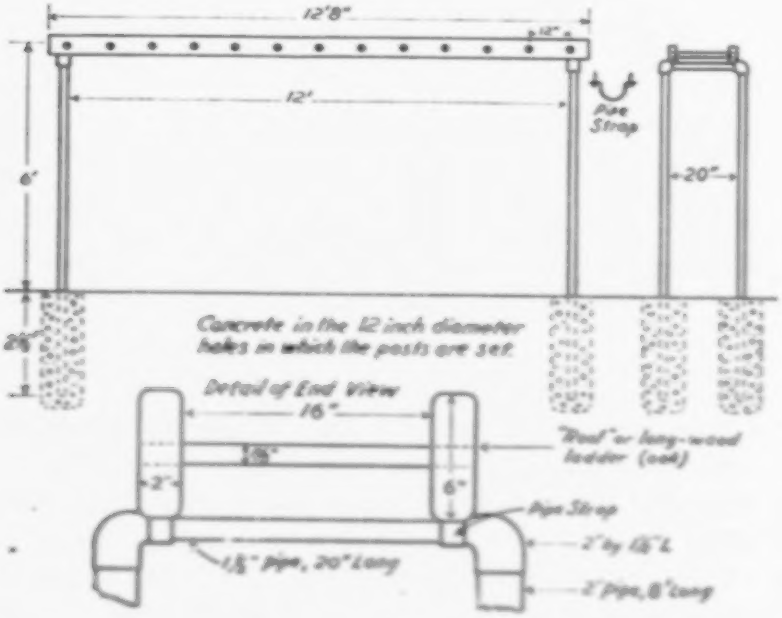
HORIZONTAL BARS



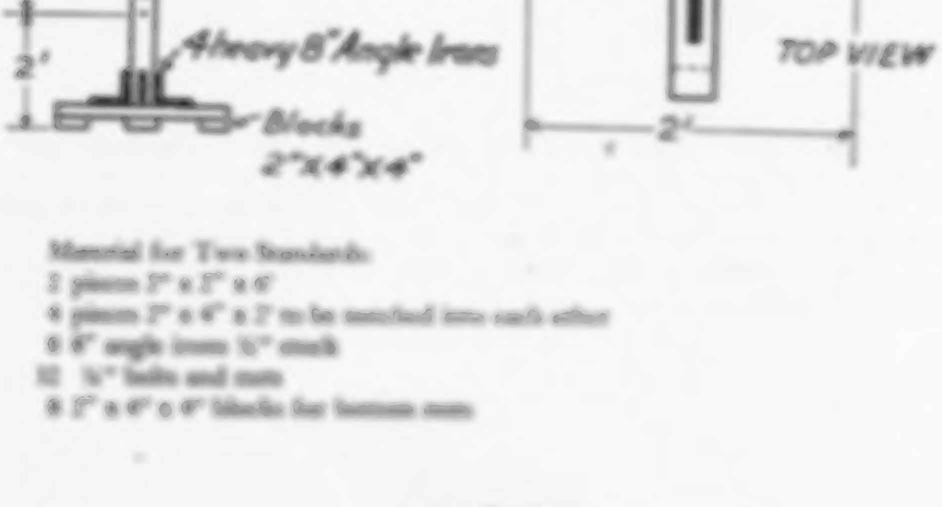
Material:

1 piece of 1¼" galvanized pipe 9' 2" long threaded on one end
1 piece of 1¼" galvanized pipe 8' 2" long threaded on one end
2 pieces of 1¼" galvanized pipe 7' 4" long threaded on one end
1 piece of 1¼" galvanized pipe 1' 0" long threaded on both ends
1 piece of 1¼" galvanized pipe 10" long threaded on both ends
3 pieces of 1¼" galvanized pipe 4' 0" long threaded on both ends
4 galvanized 1¼" elbows
2 galvanized 1¼" tees
Two sacks of cement to be mixed, 1 part cement, 3 parts sand, 5 parts rock
Holes for uprights should be at least one foot in diameter

HORIZONTAL LADDER

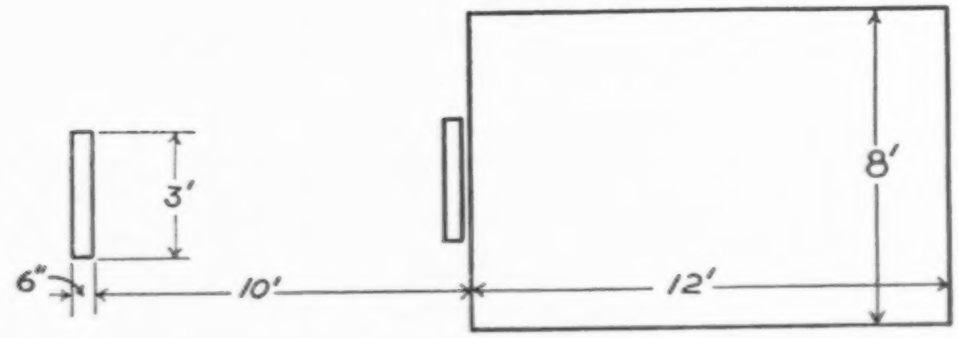

12'8"
12"
12'
6'
2½'
Pipe Strap
20"
Concrete in the 12 inch diameter holes in which the posts are set.
Detail of End View
16"
1⅝"
2"
6"
"Roof" or long-wood ladder (oak)
Pipe Strap
2" by 1⅝" L
1⅝" pipe, 20" Long
2" Pipe, 8' Long

JUMPING STANDARDS


¼" holes
1" apart
Center to Center
4'
SIDE VIEW
2'
4 heavy 8" Angle Irons
Blocks
2"X4"X4"
Angle Irons should be bolted on
4"
TOP VIEW
2'

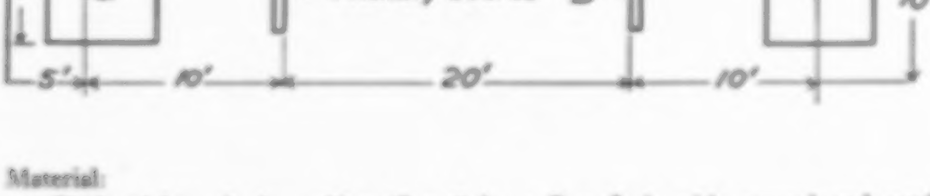
Material for Two Standards
2 pieces 2" x 2" x 6'
4 pieces 2" x 4" x 2' to be notched into each other
8 6" angle irons ½" stock
32 ½" bolts and nuts
8 2" x 4" x 4" blocks for bottom ends

JUMPING PIT



The pit should be excavated to a depth of one foot and filled with sand, sawdust or shavings. If made eight feet wide and twelve feet long, it will serve for high jumping and pole vaulting from the side, and for broad jumping from the end. The two take-off boards should be flush with the ground and well staked at each end and nailed to the stakes. One board is to serve in standing jump, the other in running jump.

HORSESHOES



Material:

Pitchers' box—8 pieces 2" x 6" x 6' long. Box flush with ground and earth in the box mixture of sand and clay.

Stakes—1" diameter (iron or steel) each stake is in the center of the pit and extends 12" above ground, with an incline of 3" toward opposite stake.

Pitching Boards for Women and Children—2 boards sunk flush with the ground 10' in front of stakes.

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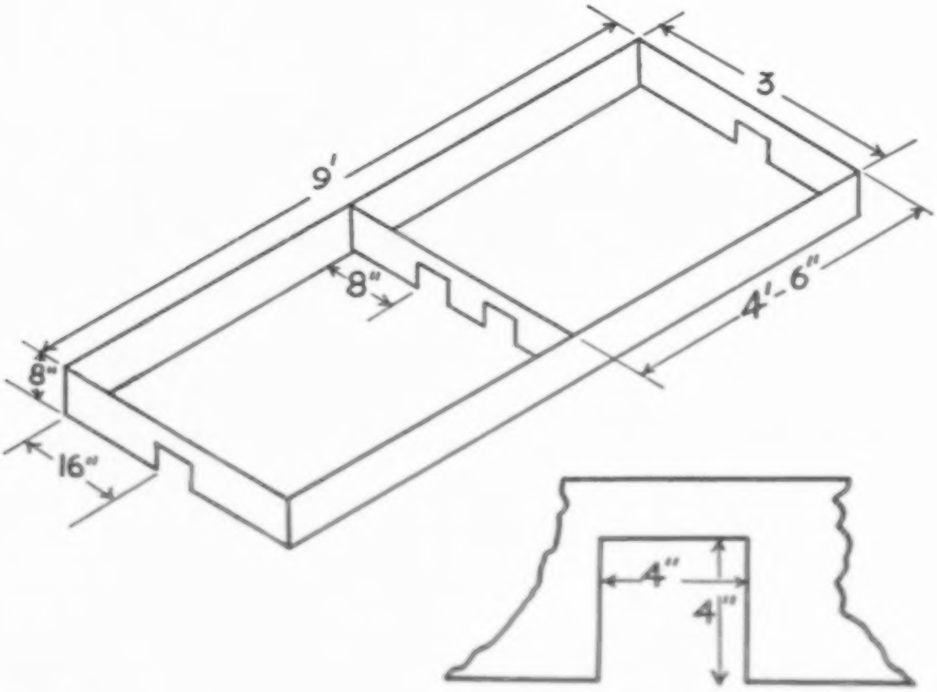
BOX HOCKEY

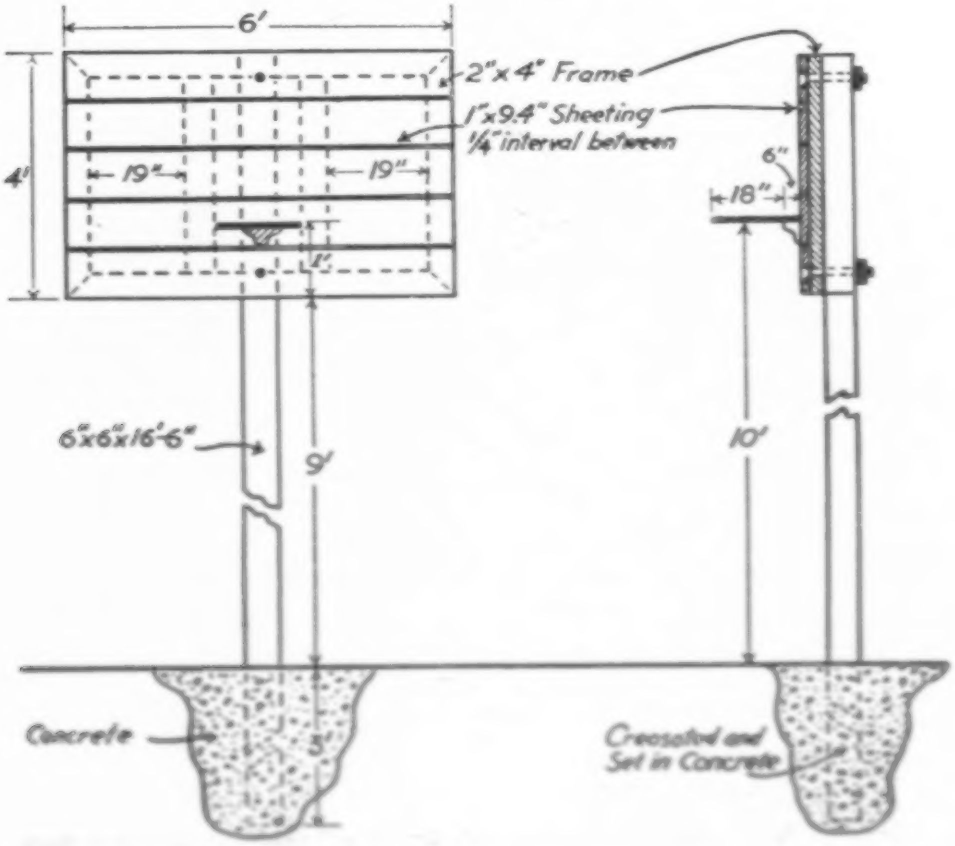


Material:

2 pieces 2" x 8" x 9' long
3 pieces 2" x 8" x 3' long

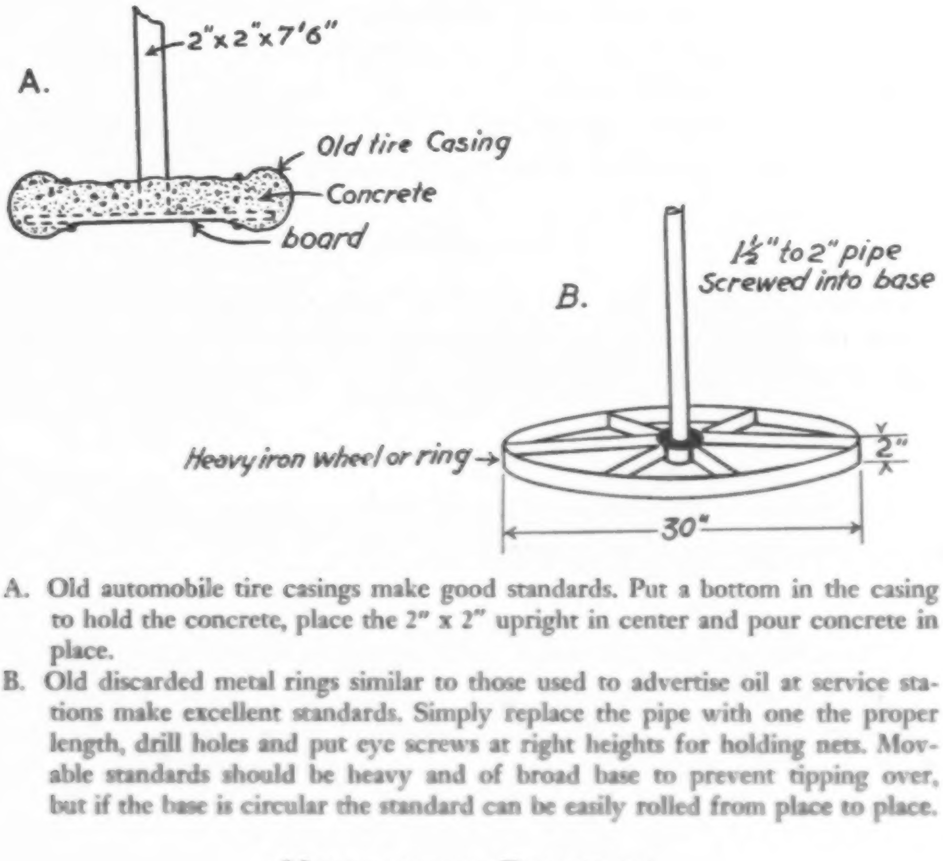
Securely fasten planks. Preferably with screws and reinforce with iron straps at corners. Cut notches as shown.

BASKETBALL STANDARDS


6'
4'
2"x4" Frame
1"x9.4" Sheeting
¼" interval between
19"
19"
1'
6"
18"
6"x6"x16'-6"
9'
10'
3'
Concrete
Creosoted and Set in Concrete

Materials:
Posts 2 6" x 6" x 16' 6"
Frame Boards—4 2" x 4" x 6'
4 2" x 4" x 4'
4 2" x 4" x 1' 2"
Face Boards (Sheeting)—10 1" x 9.4" x 6'
Goal Rings—2 regulation
Fastener bolts—4 ¾" x 9½" countersunk

MOVABLE STANDARDS



A. Old automobile tire casings make good standards. Put a bottom in the casing to hold the concrete, place the 2" x 2" upright in center and pour concrete in place.

B. Old discarded metal rings similar to those used to advertise oil at service stations make excellent standards. Simply replace the pipe with one the proper length, drill holes and put eye screws at right heights for holding nets. Movable standards should be heavy and of broad base to prevent tipping over, but if the base is circular the standard can be easily rolled from place to place.

MISCELLANEOUS EQUIPMENT

Bean Bags

Bags 6" x 6" or 4" x 6" may be made from pillow ticking and filled with small pebbles or shredded rubber cut from old inner tubes.

Medicine Ball

Use an old leather basketball cover with bladder removed. Fill with cotton, rags, or mattress filling until ball will retain its shape. Sew or lace the opening used for filling.

Table Tennis

Plywood ⅝" x 5' x 9' makes an excellent top for table tennis. Sawhorses placed at the center and at each end serve as most durable supports.

Paddles

Plywood ⅜″ thick cut with band or jig saw to approximately 7″ width and 8″ length with rounded corners and with a 5″ handle will make a good all-round paddle for use in badminton, paddle tennis, tether ball and similar type games. Handle should be built up with ¼″ round pieces tacked or glued to each side of the plywood.

Shuttlecocks

Small sponge rubber ball (1½″-¾″) in the center of a small square of silk or similar cloth. Fastened with rubber band so four corners trail behind when in flight.

Shuffleboard

Cues can be made from broom sticks and wooden coat hangers. Discs can be cut out of scrap wood.

Rope Rings

(For Quoits, Tenniquoit, Deck Tennis). A 1″ rope braided together so that it forms a circle 6½″ in diameter will make a durable ring for several ring type games. A piece of garden hose firmly taped together may also be used.

SUGGESTIONS FOR PHYSICAL EDUCATION DEMONSTRATIONS

Parents, patrons of the school, and the general public need a clearer understanding and appreciation of the aims, objectives, and activities of physical education. Therefore, physical education should be interpreted within the school, to the home, and to the community. Parents should be made aware of the values of a well-rounded program of physical activities. The *physical education demonstration* is one of the most effective ways of acquainting the public with the school physical education offering.

This section has been prepared for teachers to use as a guide in planning and conducting a physical education demonstration. The suggestions may also serve as a guide in planning and conducting May Days and Health Days.

OBJECTIVES

Definite objectives should be established and serve as a guide in planning and conducting a demonstration. These objectives should be stated in terms of what one wishes to accomplish. They may be used as criteria for judging the effectiveness of a demonstration. A demonstration may well have such objectives as those suggested below:

1. To *interpret* the physical education offering
2. To serve as a *motivating* factor for increasing effort and participation in physical education on the part of the pupils, and as an incentive to the community.
3. To *develop an interest* in physical education within the student body
4. To serve as a culmination of the year's activities. A demonstation may enable pupils to see what they have accomplished and sum up their work for the year
5. To give the pupils wholesome developmental social experiences

SCHEDULING

The following points should be given careful consideration in scheduling a demonstration:

1. The date for a physical education demonstration, whether it is to be held indoors or out-of doors, should be selected and placed on the school calendar early in the fall
2. The principal should approve of the date selected
3. In scheduling a demonstration, the age of the participants should be kept in mind. For elementary children in afternoon or early evening performance is best
4. The last of April or the month of May are considered the best time for an outdoor demonstration. An indoor demonstration may be held at any time during the year, preferably after the middle of the school year

PLANNING, ORGANIZING, AND ADMINISTERING

Careful planning and organizatoin will contribute more that any other factor to the success of a demonstration. It makes possible ease and smoothness in conducting the demonstration. It is not necessary that a great amount of extra work be done in putting on a physical education demonstration as almost all, if not all of the activities should have been a part of the regular physical education carried on throughout the session.

THE DIRECTOR

One teacher should be designated as director. In a school where there is one physical education teacher, he or she should take full charge of the demonstration and enlist others to help. Where there is more than one physical education teacher the physical education director should be in charge and designate duties for all helpers.

PUPIL-TEACHER PLANNING

The pupils should be allowed to run as much of the program as possible by themselves with the director remaining in the background. In pupil-teacher planning of a physical education demonstration, the first step should be to select a theme and to determine the type of activities. It is well to remember that the type of activities selected may be influenced by tradition, available facilities, attitude of the principal and school staff, social status of the community, and the wishes of the pupil participants.

USE OF COMMITTEES

A next step in the planning of a demonstration may be the appointment of committees to help plan and conduct the demonstration. The *director* may appoint and supervise all committees, meet with the chairman of each to make general plans, and see that the work of all committees is properly carried on. The duties of each committee should be clearly indicated. The following committees are suggestive of the types which may be used.

General or Central Committee—(Composed of the chairmen of all committees)

Duties:
1. Determine type of demonstration, theme, date to be given, etc.
2. Serve as central or organizational committee for the entire demonstration

Publicity Committee

Duties: 1. Prepare articles in advance for local newspapers and school papers describing the demonstration

2. Place posters in store windows, public places and other strategic places

3. Make announcements over the radio

4. Prepare announcements to be taken home by the pupils informing the parents of the demonstration

5. Prepare news stories immediately after the demonstration is given, giving distinctive details, names of participants, and highlights

Program Committee

Duties: Prepare printed or mimeographed programs

Hospitality Committee

Duties: 1. If necessary, prepare signs directing way to demonstration

2. Ushering and parking cars

Costume Committee

Duties: Designing, constructing, and checking costumes *if such are used*

Music Committee

Duties: Selecting, composing and arranging accompaniment

Messenger Committee

Duties: Give cues and signals; direct movement of groups to and from stage; run errands, etc.

GENERAL SUGGESTIONS

1. *All* pupils should take an active part in the demonstration.

2. Each school in a school division may wish to develop its own program—suitable for the children enrolled in the school. All grades

should be included in the demonstration. However, a school division may desire to combine all the elementary and secondary grades for one complete program. In the large school systems the elementary grades and the secondary grades may have separate demonstrations.

3. The objectives of physical education should be kept in mind when planning a demonstration.

4. A physical education demonstration is not a pageant or an extensive production in designing and costuming, therefore, there is no need for special costumes or elaborate stage sets. Although costumes are colorful and pleasing, they are not necessary to the success of a demonstration.

5. No admission should be charged.

6. The demonstration may be built around a central theme. The theme may be selected by the General or Central Committee. If a theme is used, it should be selected before program planning begins. Listed below are some themes which are used frequently:

The Physical Education Calendar In Perspective

Physical Education for Today

Physical Education on Parade

Invitation to Physical Education

SUGGESTIONS FOR PLANNING AND CONDUCTING A DEMONSTRATION

Program of Activities

A demonstration should be a culminating activity of class work. The selection and arrangement of the activities on the program are of great importance and should receive careful consideration. The program should have variety, balance, unity, and work up to a climax. These may be achieved by following the suggestions given below:

1. Select typical class activities from the regular curriculum which will show the various phases of physical education
2. Select those activities which explain themselves or which can be explained easily on the printed program or over a public address system
3. The *entire* program should not take more than *one and one-half hours*

4. Each event should not require more than four or five minutes. However, one exceptional number may be assigned six or seven minutes
5. Special activities and numbers are not considered desirable. If they are used, they should be used sparingly
6. Difficult numbers may be alternated with simpler ones
7. Grades or groups should take part as units
8. A demonstration should work up to a climax with the more spectacular activities occurring last

Practice and Rehearsal

1. Since the activities are a part of the regular physical education offering it should not be necessary to spend a great deal of time during physical education classes practicing for the program or developing special numbers.

2. Whether a *mass rehearsal* is necessary will depend upon the type of production, the number of participants, the facilities available, and many other factors. Many demonstrations with a central theme but no story or cast of characters can be completely planned and rehearsed in regular classes without a mass rehearsal. One mass rehearsal is all that should ever be necessary.

3. Prior to the demonstration it may be well to provide a chart of the floor or field for every group so that the participants may study the plan of aisles, entrances, class or group positions, and order of participation.

4. If the participants will not see the actual performance they should be allowed to watch the demonstration at the time of the general rehearsal.

5. Various groups should be assigned to different rooms in the school building. A faculty member should be placed in charge of each room.

Presentation of Program

1. The program should begin on time.

2. If there is a school band, it should play before the program begins; during certain numbers; and as the spectators leave at the conclusion of the program.

3. A few boys may be assigned to place, arrange, and remove

equipment as needed. This may be done as groups are coming in or leaving the floor or field.

4. The program should be arranged so that as one group leaves the field or floor, the next group is coming on. Separate exits and entrances should be used if they are available. The importance of the participants entering and leaving in an orderly and quiet manner cannot be over emphasized.

5. There is usually no written text for a demonstration, but there may be a narration. There are usually certain oral explanations and announcements concerning the program which coordinate the activities into an integrated whole. This may be done by a student announcer or master of ceremonies over a public address system.

6. A definite signal system should be arranged far enough in advance for all participants to become fully familiar with it so every program number is ready on a given cue and ends on time.

Printed or Mimeographed Program

A printed or mimeographed program of the events furnishes an opportunity for an interpretation of physical education to the public. Such a program should:

1. Be attractive.
2. Set forth the principles, objectives and aims of physical education.
3. Briefly describe each event.
4. Include suggestions to parents for increased cooperation with their children in home recreation and physical development.

PLAY DAYS

Play days are an ideal means of bringing children from elementary schools together for vigorous particiaption in a variety of wholesome activities. Play Days may be held within a school or they may be held so that all schools in a school division or a section of the division may come together for participation. The emphasis should be upon *participation for all.* Teams or groups are formed for the day. No school or room within a school is represented by a team. Colors or other means are used to designate teams which are made up of representatives from a number of schools. Every child is on some team and every child participates. For example: Washington school may have 150 pupils at the Play Day. There may be six other schools of about the same size. A total of 900-1,000 pupils would then attend the Play Day and about 100 teams would be organized. By using a method of rotation there would be at least one Washington School pupil on each of the 100 teams. Special groupings of children by age or grade is desirable. One division might be made up of grades 1, 2, and 3, another of grades 4 and 5 and a third division of grades 6 and 7. The one hundred would then represent the total teams in the combined 3 divisions. For example: Division A (grades 1, 2 and 3) might have 42 teams, Division B, 30 teams, and Division C, 28 teams.

Pupils may serve as leaders, referees, score keepers, equipment managers and generally assist in the conduct of the event. Children in the host school would use every opportunity to make guests feel welcome, happy, and comfortable. The social values of the Play Day are tremendous. Emphasis is not on winning but on participation.

Activities might include any of the many different phases of physical education. It is suggested that a variety of experiences be selected and that all schools be advised of what the activities will be for each age group. A plan of activities should provide:

Games for each specific division (two or three games may be selected).

Relays for each division—(At least three relays recommended).

Individual activities for each division.

1. Track and field events (2 or 3 events)
2. Individual stunts or self-testing activities

Rhythms

Folk dances—(At least two for each division)

Folk dances can be used in the social phase of the program

NOTE: This bulletin may be used as a guide in the selection of activities suggested above.

Every child should have an opportunity to participate in a Play Day at least once each year. Time and effort devoted to such an undertaking will yield big returns to any school engaging in the program.

For complete information relative to planning and conducting Play Days reference is made to the State Department of Education Bulletin, *Recommended Procedures For Play Days,* H P E–p–9.

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RECORDS FOR RHYTHMICAL ACTIVITIES*

Ruth Evans Series—Albums of three 10″ unbreakable records. Order from Ruth Evans, 326 Forest Park Avenue, Springfield, Massachusetts.

Childhood Rhythms, Series I

101-102 Fundamental Rhythms. Walk, run, skip I, march, jump, gallop, skip II.
103-104 Animal and Toy Rhythms. Ducks, camels, horses, elephants, trains, tops, soldiers, airplanes.
105-106 Play and Character Rhythms. Swings, seesaws, bicycles, rowboats, fairies, witches, giants, dwarfs.

Childhood Rhythms, Series II

201-202 Rhythm Combinations. Up and down, round and round, fast and slow; walk, walk, hop, hop, run, hop, hop, stop; walk, and skip.
203-204 Bouncing Balls, and Jumping Rope. Bounce and catch; bounce, bounce, bounce, and hold; bounce, hold, bounce, hold, bounce and bounce and bounce and hold; jump in place, jump fast, skip.
205-206 Interpretative and Dance Rhythms. Elevators, clocks, jumping jacks; step and point, heel and toe, walk and bow.

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*Revised—Reprint 1969

(See State Aid Publishers' Printed Order Lists.)

Childhood Rythms, Series III

301-302 Metrics. 2/4, 2/3, 4/4, 6/8 meters.
302-304 Fundamental Rhythms and Basic Dance Steps. Walk, run, skip; polka, schottische, mazurka.
305-306 Basic Movement and Phrasing. Swinging, sustained; I Simple, II Question and Answer.

Children's Dances, Series IV

401-402 Yankee Doodle; Dixie.
403-404 Pop Goes the Weasel; Comin' Through the Rye.
405-406 Turkey in the Straw; Maypole Dance.

Childhood Rhythms, Series V. Album of three unbreakable records.

501-502 Animal and Character Rhythms. Bears, chickens, frogs, rabbits, cowboys, Indians, soldiers, sailors.
503-504 Ball Bouncing and Tumbling Rhythms. Ball bouncing; one, two, three O'Leary, ball rolling; somersaults, cartwheels; sit up and lie down.
505-506 Play and Dance Rhythms. Skating, prancing, sliding, stretch and fold, sway and twist, Under Your Arms.

Childhood Rhythms, Series VI

601-602 Push the Business On; Mexican Social Dance; Rig a Jig Jig; Jolly is the Miller.
603-604 Clap and Tap; Sevens and Threes; How D'Ye Do, My Partner; Skip Around Your Partner.
605-606 Saturday Afternoon; Walking with My Partner; Girls and Boys—Dancing; Pease Porridge, Hot.

Childhood Rhythms, Series VII

701-702 BAA, BAA Black Sheep; Ride a Cock Horse; Hickory Dickory Dock; Humpty Dumpty.
703-704 Little Miss Muffet; Two Little Blackbirds; Hey Diddle Diddle; Pussy Cat.
705-706 A Hunting We Will Go; Ach, Ja!; Looby Loo; Bow, Bow, Belinda.

Childhood Rhythms, Series VIII

801-802 Ace of Diamonds; Crested Hen; Norwegian Mountain March; Heel and Toe Polka.
803-804 Gustav's Skoal; Patty Cake Polka; Bleking; Swiss May Dance.
805-806 Come, Let Us Be Joyful; Seven Steps; Mountain Polka.

Folk Dances

Album I—Simple Dances for the lower grades.
121-122—Bleking; Bow, Bow, Belinda.
123-124—Donkey Dance; Children's Polka.
125-126—Seven Steps; Danish Dance of Greeting.
127-128—Chimes of Dunkirk; Carrousel.
Album II—Dances for elementary grades.
221-222—Put Your Little Foot; Kolos.
223-224—Csebogar; Oh! Susanna.
225-226—Heel and Toe Polka; Swedish Clap Dance.
227-228—Corsican Dance, Parts I and II.

The Children's World Records—Rhythms and Folk Dances for Children in Grades 1-8, 10″ long play records with spoken directions. Order from, The Children's World, Inc., Box 443, Highland Station, Springfield, Mass.

CW 1001

A. Walking; Running; Skipping; Stretch and Fold; Sliding; Galloping Swing and Sway; Twist and Turn.

B. Trotting Horses; Elephants, Camels; Ducks; Rabbits; Kangaroos: Giraffes, Birds, Frogs; Penguins

CW 1002

A. Giants; Dwarfs; Cowboys, Indians; Witches; Fairies; Down and Up; Down, Up, Over, Up; Roll Over; Walk on all Fours.

B. Spinning Tops; Clocks; Wheelbarrows; Teeters; Skating; Merry-Go-Round; Bounce and Catch; Bounce, Bounce, Bounce and Catch; Bounce to Partner; Step and Point; Heel and Toe; Follow Step.

CW 2001 United States

Virginia Reel
Trilby Two-Step
Boston Fancy
Jessie Polka
Portland Fancy
Oh! Susanna

CW 2002 Scandinavia

Norwegian Mountain Dance
The Hatter (Denmark)
Ace of Diamonds (Sweden)
Finnish Reel
Crested Hen (Norway)
Danish Masquerade

CW 2003 British Isles—Canada

Canadian Barn Dance
Sir Roger de Coverly
Road to the Island (Scotland)
Six Hand Reel (Ireland)
Old Welch Dance
Sellenger's Round

CW 2004 Europe

Kolo (Yugoslavia)
Hora (Israel)
Seven Steps (Germany)
Weggis Dance (Switzerland)
Faradnole (France)
Zovongo (Spain)

No. 4—*Folk Dances (European)*

Shoemaker's Dance
Bleking
Gustaf's Skoal
Hopp Mar Annika
Rovenacka
Hansel & Gretel
Pass One Wagon
Our Little Girls

No. 5—*Folk Dances (American)*

Captain Jinks
Sicilian Circle
Patty Cake Polka
Virginia Reel
Schottische
Polka
Varsovienne
Oh, Johnny

No. 6—*Folk Dances (Latin American)*

Huyano (Inca)
Marinera (Peru)
Los Viejitos (Mexico)
Si Senor (Brazil)
Palapala (Argentina)
El Llanero (Venezuela)
Tamborito (Panama)
Fado Blanquita (Brazil)

B207—*Mexican Folk Dances*

La Raspa
La Bamba
Chihuahua
La Curcaracha
Le Jesucita
Chiapenecas

Dances of Hawaii—

Little Grass Shacks
Hukilau
Christmas Luau
Kauiki Ka Hana Kamalii
Ua Nami O Nuuanu
Kona Kai Opua I Ka Lai
Ke Ao Nei

Play Party Games Album 1—

Sandyland
Turn the Glasses Over
Skip to My Lou
Shoo Fly
Four In a Boat
Shoot the Buffalo
Johnny O'Brown
Paw Paw Patch
Yankee Doodle
Cindy
Bow Belinda

Play Party Games Album 2—

Sent My Little Brown Jug
Jubilee
Buffalo Gals
Old Dan Tucker
O Susanna
Jolly Miller
Old Gray Goose
Bingo
Pop Goes the Weasel
Old Brass Wagon

Singing Square Dances, Album 1—

Barnacle Bill
Poor Little Robin
If You Knew Susie
My Pretty Girl
Old Fashioned Girl
Comin' Round the Mountain

Singing Square Dances, Album 2—

- Crawdad Song
- Just Because
- Mine All Mine
- Smoke on the Water
- Marianne
- Gonna Lock My Heart

Singing Square Dances, Album 3—

- Chinatown
- Pretty Baby
- Best Things in Life Are Free
- Lady Be Good
- I Never Knew
- There'll Be Some Changes Made

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The music makes this album useful for: rhythms for primary grades, physical conditioning in all grades, and modern dance. There are four selections each for arm-shoulder development, leg development, trunk development, flexibility, coordination

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Instructions on jacket folder

*Bowmar Singing Games—Rhythms and Folk Dances—*Folk Dances for children in grades 1-8. Order from Stanley Bowmar Company, Inc.; 12 Cleveland Street, Valhalla, New York.

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Basic Rhythms—Walk, run, tiptoe, skip
Combinations—Skip, walk and whirl, tiptoe, run and leap, walk and hop
Mechanical Rhythms

Rhythm Time No. 2

Basic Rhythms—Skip, walk, run, tiptoe
Combinations—Run-walk-run, skip-walk-skip, skip-whirl, walk-hop
Basic and Combinations—Skip, giant walk, walk-run-tiptoe, run-leap, *The Three Bears*
Country Rhythms—Windmills, frogs, ponies, scarecrow, walk, etc., *Circus*

No. 1—*Singing Games*

Did You Ever See A Lassie?
Go 'Round and 'Round the Village
When I Was A Shoemaker
The Sleeping Princess
Farmer in the Dell
Charlie Over the Water
Little Polly Flinders
Our Exercises
Oats, Peas, Beans
Cats, & Rats
Kitty White
Mulberry Bush
Looby Loo
Pussy Cat

No. 2—*Singing Games*

Nuts in May (Sleeping Man)
A-Hunting We Will Go
Come Skip With Me
Pussy Cat, Pussy Cat
I See You
Dance of Greeting
Chimes of Dunkirk
Turn Me 'Round
London Bridge
The Swing
Seven Steps
Lazy Mary
Marusaki
The Snail

No. 3—*Singing Games & Folk Dances*

Bluebird Through the Window
Children's Polka (Kinderpolka)
Nixie Polka (Nigarespolska)
Thread Follows the Needle
Bean Porridge Hot
Hot Cross Buns
Indian War Dance
Ten Little Indians
Jolly Is the Miller
Rig-A-Jig-Jig
Skip to My Lou
Swiss May Dance
Jump Jim Crow
Carrousel
Cshebogar
Yankee Doodle

Rope Jumping and Ball Handling (K-3rd)—Instructions printed on jacket

Rounds and Mixers, Old and New—(4-12) Complete directions on jacket

Burns Folk, Square and Ballroom Dance Records—Albums of four 12" unbreakable records with instructions on A, B, C, D, E, F, K and M. Order from Burns Record Co., 755 Chickadee Lane, Stratford, Conn.

Album A—Folk Dances

331-332—Minute; Lassie Dance
333-334—Dutch Couples; Swiss May Dance
335-336—Tantoli; Good Night Ladies
337-338—Come Let Us Be Joyful; Shoemaker's Dance

Album B—Folk Dances

341-342—Highland Schottische; Tarantella
343-344—Ace of Diamonds; Csardas
345-346—Norwegian Mountain March; Crested Hen
347-348—Gustav's Skoal; Irish Lilt

Album C—Square Dances

881-882—Arkansas Traveler
883-884—Spanish Cavalero
885-886—Duck for Oysters, Duck for Clams
887-888—The Girl I left Behind Me
889-890—Camptown Races

Album D—Square Dances

891-892—Red River Valley
893-894—Hinky Dinky
895-896—Birdie in the Cage
897-898—Life on the Ocean Wave
899-900—Little Brown Jug

Album E—Folk Dances

761-762—Little Dutch Girl; Nixie Polka
763-764—Hansel and Gretel; Paw Paw Patch
765-766—Hi Little Lassie; Tropanka
767-768—Martin Wappu; Indian Dance

Album F—Folk Dances

771-772—Mexican Waltz; Kalvelis
773-774—Little Man in a Fix; Hop Mother Annika
775-776—Maypole Dance; Hatter
777-778—Swiss Weggis; Bummel Schottische

Album G—Folk and Square Dances

511-512—Hansel and Gretel; Lassie Dance; Chimes of Dunkirk; Come Let Us Be Joyful
513-514—Bow, Bow, Belinda; Carrousel; Nixie Polka; Good Night Ladies
515-516—Hi Little Lassie; Swiss May Dance; Danish Dance of Greeting; Paw Paw Patch
517-518—Shoemaker's Dance; Little Dutch Girl; Children's Polka; Skater's Waltz

Album H—Folk and Square Dances

521-522—Donkey Dance; Martin Wappu; Swiss Weggis; Tantoli
523-524—Seven Steps; Norwegian Mountain March; Hop Mother Annika; Indian Dance
525-526—Minuet; Gustav's Skoal; Oh! Susanna; Kalvelis
527-528—Bleking; Crested Hen; Hatter; Heel and Toe Polka

Album J—Folk and Square Dances

551-552—Mexican Waltz; Swedish Clap Dance; Highland Schottische; Dutch Couples
553-554—Kolos; Bummel Schottische; Ace of Diamonds; Irish Lilt
555-556—Tropanka; Put Your Little Foot; Csardas; May-Pole Dance
557-558—Csebogar; Little Man in a Fix; Virginia Reel; Tarantella

Album K—Ballroom Dances

1001-1002—Basic Preparation; Fox Trot Practice Music; Rhumba Practice Music
1003-1004—Two Line Mixer; Skipping Circle; Dance Mixer
1005-1006—Fox Trot—Combination I and II; Fox Trot—Combination III
1007-1008—Polka—Combination I and II; Polka—Combination III; Polka—Practice Music
1009-1010—Rhumba — Combination I; Rhumba — Combination II

Album M—Ballroom Dances

1021-1022—Basic Preparation; Waltz-Practice Music; Tango-Practice Music
1023-1024—Tango-Combination I and II; Sicilian Circle Mixer; Mexican Dance Mixer
1025-1026—Waltz-Combination I and II; Waltz-Combination III and Turn
1027-1028—Novelty Fox Trot—Combination I and Variation; Novelty Fox Trot—Combination II

Album O—Creative Rhythms—The Circus

1031—Run, Walk, Monkeys, Giraffes
1032—Leopards, Tigers, Kangaroos, Climbing
1033—Marching, Elephants, Throwing Peanuts, Camels
1034—Marching, Lions, Seals, Bears
1035—Wire Walkers, Clowns, Juggling
1036—Ponies, Dogs, Acrobats, Swinging
1037—Cowboys Galloping, Roping, Bucking Bronchos, Racing
1038—Indians, Galloping, Walking, Rest Music

Album R—Creative Rhythms—Visit to the Farm

1041—Bus, Walking, Ducks, Tractors
1042—Running, Climbing, Pitching Hay, Chopping and Sawing
1043—Galloping, Shoeing Horses, Jumping in Hay, Hayride
1044—Running, Feeding, Chickens, Painting Barn, Bus
1045—Tractors, Planting, Running, Pumping Water
1046—Digging Bait, Skipping, Fishing
1047—Gathering Wood, Cooking, Walking, Galloping
1048—Pitching Hay, Skipping, Walking, Rest Music

Album S—Creative Rhythms—The Seasons

1051—Skipping, Whirling Leaves, Picking Apples, Walking
1052—Galloping, Walking, Duck for Apples, Tiptoe
1053—Sailing, Dutch Dance, Pulling Anchor, Indians
1054—Chopping, Walking, Planting Corn, Hunting Turkeys, Walking
1055—Snow Flakes, Shoveling Snow, Snowman, Throwing Snowballs
1056—Hanging Stockings, Tiptoe to Bed, Reindeer, Trimming Tree
1057—Dancing Doll, Wooden Soldiers, Jack-in-Box, Rocking Horses
1058—Spinning Tops, Bouncing Balls, Train, Christmas Carol

Album T—Creative Rhythms—Visit to the Park

1061—Walking, Trees Swaying, Running, Swinging
1062—Seesaws, Bicycle, Jumping Rope, Walking
1063—Bounce Ball, Throwing Ball, Ponies, Rest Music
1064—Squirrels, Running, Rowing and Paddling, Walking
1065—Potato Race, Sack Race, Marbles, Wading
1066—Shooting Gallery, Carrousel, Roller Coaster, Airplanes
1067—Roller Skating, Hop Scotch, Singing Game
1068—Running Race, Follow the Leader, Swimming, Roller Skating

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M103—Irish Washerwoman; Captain Jinks
M104—Red River Valley; Sicilian Circle; Camptown Races; Pop Goes the Weasel
M105—Weaving; Troika; Spanish Circle; Chimes of Dunkirk
M106—Trallen; La Raspa; Green Sleeves; Trip to Helsinki
M107—Little Brown Jug; Put Your Little Foot; The Fireman's Dance
M108—Seven Jumps; Korabushka; Gustav's Skoal; Crested Hen
M109—Cumberland Square Eight; Good Humour; Christ Church Bells; Black Nag
M110—Newcastle, Spinning Waltz; Hopak; Road to Isles
M111—Ten Little Indians; Oats, Peas, Beans; Mulberry Bush; Rig-a-Jig-Jig
M112—Sandy Land, Turn the Glasses Over; Alabama Gal; Sent My Brown Jug
M113—Lili Marlene; Great Big House; Waltz of the Bells; Ten Pretty Girls

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Album 2—"Honor Your Partner"

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Album 3—"Honor Your Partner"

Loch Lomond; Ladies Grand Chain; Texas Star; Left Hand Lady Pass Under; My Little Girl; The Basket

Album 4—"Honor Your Partner"

Forward up four, six and eight; The Virginia Reel; Lady Walpole's Reel; The Orange Hall; Honor Your Partner

Album 5—"Honor Your Partner" (Music only *Without Calls*)

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Patty Cake Polka Mixer; Rochester Schottische; Tandem Rochester Schottische; Five Foot Two Mixer; Narcissus; Paul Jones Mixer

Album 7—"Honor Your Partner" (Basic Rhythms for Children)

Rhythm Instruments; Walking, Marching, Combination of Both; Heavy Walking, Birds, Flowers; Trot Leap, Gallop, Jingle Bells; Skaters' Waltz; Arches, Skipping, Hopping

Album 8—"Honor Your Partner" (Music and Calls)

Uptown and Downtown; Red River Valley; Portland Fancy; Bachelor Shack; Standard Waltz Quadrille; My Little Girl; Nellie Bly; Texas Star

Album 9—"Honor Your Partner" (4 Records—3 With Instructions, 1 With Music)

Waltz; Varsouvienne; Heel and Toe Polka

Album 10—"Honor Your Partner" (4 Records—Instructions)

Paw Paw Patch; Chimes of Dunkirk; Jolly is the Miller; Csebogar; American Indian Eagle Dance; The Crested Hen; Looby Loo; La Raspa

Album 11—"Honor Your Partner" (4 Records of Marches—Excellent for Calisthenics, Baton Twirling)

Parade of the Wooden Soldiers; Salutation; Yankee Doodle; Dixie; Our Director; El Capitan; The Thunderer; Semper Fidelis; Washington Post March; American Patrol; William Tell; Hot Time; Artillery March; Marine Hymn; Battle Hymn of the Republic; Triumphal March; Aida

Album 12—"Honor Your Partner" (4 Records—Excellent for Rope Skipping, Ball Bouncing, Instruction Manual Accompanies Each Album)

Practice—Walk and Swing Rope; I Love Coffee, I Love Tea; Hickory Dickory Dock; Humpty Dumpty; Sally Water; Skip In and Out of the Circle; Ten Little Indians; I Tisket; I Tasket; London Bridge; Little Miss Muffet; Humoresque; Can Can; La Cumparsita; Sing a Song of Sixpence; Little Jack Horner; Frog Went Courting; Helena Polka; Domino Polka; Did You Ever See A Lassie; Shoo Fly; Hop, Skip, Stamp, Jump

Album 14–"Honor Your Partner" (4 Records of "Physical Fitness Activities for Primary Grades"–Music and Instructions). Illustrated Manual provided with each Album

Bunny Hop; Sawing Wood; Bear Walk; Lame Dog; Ostrich; Trees in the Wind; Pollywog Crawl; Crab Walk; Inchworm; Frog Jump; Knee Bends; Stomach Pull; Breathing; Trunk Bouncing; Arm Stretch; Jumping Jack; Giant Step Walk; Up and Down on Toes and Stretch; Running in Place

Album 15–"Honor Your Partner" (4 Records–"Physical Fitness Activities for Elementary Grades"–Music and Instructions). Complete illustrated Manual with each Album

Single and Double Arm Swings; Hopping, Trunk Bend with Hands Reach; Ostrich; Jumping Jack; Single and Double Arm Swings Side-Upward; Leg Swing; Jet Plane; Push Up from Knees; Up and Down on Toes; Trunk Twist with Arm Swing; Trunk Bend with Toe Touch; Inchworm; Stationary Kick; Shoulder Pull; Man from Mars; Knee Raising with Hand Clasp; Kneeling Trunk Twist; Raising Legs from Floor; Atomic Rocket; Trunk Bend and Bounce; Leg Swing; Trunk Bounce; Don's Squat Thrust; Moon Rocket; Leg Scissors; Trunk Stretch; Legs Flexed and Extended; Frog Jump

Album 18–"Honor Your Partner"

Ladies Chain the Mountain; Nine Pin; Hot Time in the Old Town; Progressive Three; Cross Trail, Around One; Back to Back; Old Kentucky Home; Back to Donegal

Album 20–Holiday Dances

Wearin' o' the Green; Witches Shack; Jingle Bells; Turkey in the Oven; Easter Parade; Lancers and Square, May Pole Dance; Georgia Camptown Meetin'

Album 23—Primary Musical Games

On the Spot March; Atomic Rocket Into Space; Walk, Heel, Toe, Jump; Pass the Eraser; Lions and Cages; Atomic Submarine to the South and North Poles; Frog Went Walking; Arbor March

Album 25—Postural Improvement Activities (4 records and manuals)

Walking; Foot strengthening; Abdominal strengthening; Stretching for back and legs; Shoulder strengthening; Chest stretching; Flexibility of spine; Improve head position

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L.P. #508—Action Songs and Rounds (Grades 1-3)

Sweetly Sings the Donkey; Little Tommy Tinker; Row, Row, Row Your Boat; The Damper Song; Put Your Finger in the Air; Pumpkin Man

Album 605—Perceptual Skills—Listening and Moving—The Development of Body Awareness and Position in Space

Album 606-7—Developing Perceptual-Motor Needs of Primary-Level Children

Owen Dance and Physical Fitness Records—Order from F. A. Owen Publishing Company, 7 Bark Street, Danville, N. Y.

RRC-103—Action and Initiative for Primary Children

RRC-303—Children's Dance Time

RRC-803—Physical Fitness for Primary Children

RRC-903—Physical Fitness for Intermediate Grades

R. C. A. Victor Records

Album E-71 Basic Rhythmic Activities for Primary Grades (Teaching suggestions included in Album)

Vol. I Four unbreakable 10″ records

1. Gnomes; Dwarfs; Fairies; Clowns

2. Etincelles; Etude Joyeuse; Bacarolle; Valsette; Valse Serenade; Love Dream

3. March in F Major; Theme for Skipping; Flying Birds; Wheelbarrow Motive; Plain Skip; Tip-toe March; Military March; Galloping, Running High; Stepping Horses; Skipping Theme

4. Gigue in A; Jaglied; Ballet; Adagio

Album E-72 Basic Rhythmic Activities for Primary Grades (Teaching suggestions included in album)

Vol. II Four unbreakable 10″ records

1. Soldiers March; March in D Flat; March Nutcracker Suite; March

2. Boating on the Lake; Skating; Watzeo; March, LaBergeronette; Waltz; Scherzo; L'Arabesque; Tarantelle

3. Run, Run, Run; Jumping; Air de Ballet; Waltzes Nos. 1, 2 and 9

4. Praeludium; Les Pifferari; Happy and Light of Heart; Tarantella

Album E-73 Basic Rhythmic Activities for Primary Grades (Teaching suggestions included in album)

Vol. III Four unbreakable 10″ records

1. Northern Song; Song of the Shepherdess; March; Papillous No. 8; Dance of the Moorish Slaves; Slavonic Dance, No. 1; Siciliana

2. Polly, Put the Kettle On; Lavender's Blue; Waltz; Come Lassies and Lads; John Peel; Marche Militaire

3. Cradle Song; The Blacksmith; Dolly's Funeral; Tarantella; Berceuse; Silhouette; Valse Gracieuse

4. Mirror Dance; Elfenspier; The Witch; March of the Tin Soldiers; Knight of the Hobby Horse; The Clock; Pestillion; Peasants' Dance

Album E-74 Basic Rhythmic Activities for Upper Grades (Teaching suggestions are included in album)

Vol. IV Four unbreakable 10″ records

1. The Skaters' Waltz; Minuet From "Don Juan," Amaryllis; Waltzes

2. Snow Drops; Allegro in G; Playtime No. 4 Passepied; Silhouette; Playtime No. 10

3. Country Dance (Webber); Country Dance (Beethoven); Gavotte; Gigue in B Flat; Second Gavotte

4. March "Aida"; March of the Three Kings; Soldiers' Chorus; Toreador Song; Street Boys' Parade

Album E-75 Basic Rhythmic Activities for Upper Grades (Teaching suggestions included in album)

Vol. V Four unbreakable 10″ records

1. Shepherd's Dance; Masquerade; Norwegian Dance; The Swiss Maid

2. The Irish Washerwoman; Turkey in the Straw

3. March ("carnival"); War Song; March ("Iphigenia in Aulis"); March ("Miniatures"); March ("Gootesque"); March of the Priests

4. Minuet in F; Minuet ("Don Giovanni"); Gavotte ("Les Petits Reins"); Gavotte in D Minor

Alubum E-76 Basic Rhythmic Activities for Upper Grades (Teaching suggestions included in album)

Vol. VI Four unbreakable 10″ records

1. Shepherd's Hey; Country Gardens

2. March ("Love for Three Oranges"); March of the Pilgrims; Procession of the Sardar

3. LaCzarine; Spanish Serenade

4. The Juba Dance; From the Canebrake

Album E-87 Singing Games—Four unbreakable 10″ records for primary grades. (Teaching suggestions included in album.)

1. The Big Gray Cat; Hippity Hop to the Barber Shop; Ten Little Indians; Yankee Doodle; The Snail; Go Round the Moon; A-Hunting We Will Go; The Thread Follows the Needle

2. London Bridge; Here We Go 'Round the Mulberry Bush; Soldier Boy; The Muffin Man

3. The Farmer in the Dell; Did you Ever See A Lassie; Way Down in the Paw Paw Patch; Old Pompey; Skip to My Lou

4. Looby Loo; Oats, Peas, Beans and Barley Grow; The Needle's Eye; Jolly is the Miller

Album 1 Let's Square Dance—Shoo Fly; Duck For the Oyster; Red River Valley; Girls to the Center; Take a Little Peek; Hinkey Dinkey Parley-vous; Divide the Ring; The Noble Duke of York; Little Brown Jug.

Album 2 Let's Square Dance—Skating Away; Life on the Ocean Wave; Swing at the Wall; Nellie Gray; Form an Arch; Uptown and Downtown; Double Sashay; Bow Belinda; Angleworm Wiggle.

Album 3 Let's Square Dance—Sicilian Circle; Right Hand Star; Captain Jinks; Lady Go Halfway Round; Down the Line; Coming 'Round the Mountain; Pass the Left Hand Lady Under; Virginia Reel; Four and Twenty.

LPM-1619—Special Folk Dances

Tinikling; Carinesa; Bavarian Landler; Neopolitan Tarantella; Krakowiqk; Czardas—Venyerka; Tivoli Hambo; All Purpose Polka; El Jarabe Tapatco; Mexican Mixer; Dashing White Sergeant; Kiigidi Kaaggdi

LPM-1620—Happy Folk Dances—(Medium-Advanced)

Blackberry Quadrille; Milanovo Kolo; Fado Blanquita; Gie Gordons; Djurdjevka; Tsamiko; Spanish Circle Waltz; Rakes of Mallow; Dutch Couples; Buggy Schottische; Soldier's Joy; Misirlou

LPM-1621—Festival Folk Dances—(Medium)

Sellenger's Round; Gathering Peapods; Minuet; Maypole Dance; Highland Fling; Highland Schottische; Tantoli; Sailor's Hornpipe; Ribbon Dance; Cotton-Eyed Joe; Sicilian Tarantella; Sudmadinas; La Cucaracha

LPM-1623—All-Purpose Folk Dances—(Elementary)

Seven Jumps; Bingo; LaRaspa; Glow Worm; Virginia Reel; Pop Goes the Weasel; Chestnut Tree; Sisken; Hora; Oh Susanna; The Irish Washerwoman

LPM-1624—Folk Dances for Fun—(Elementary)

Green Sleeves; Chimes of Dunkirk; Shoemaker's Dance; Hansel and Gretel; Hopp Mor Annika; Ten Pretty Girls; Noriu Miego; Klumpakojis; Cshebogar; Crested Hen; Turn Around Me; Klappdans

LPM-1625—First Folk Dances—(Elementary)

How Do You Do, My Partner; I See You; Round and Round the Village; Bridge of Avignon; Nigarepolska (Nixie); Jump Jim Jo; Gay Musician; Polly Wolly Doodle; Carrousel; Kinderpolka; The Wheat; Dance of Greeting

Kimbo Records (Unbreakable)

Order from Kimbo Educational Records, Box 55, Deal, New Jersey

LP 1055—Physical Fitness for the Younger Set (Grades 1-2)

The Elephant—leg and trunk muscles; Happy Children —good posture; The Rabbit—abdominal-leg muscles; I'm A Little Book—back and abdominal muscles; The Happy Windmill—arms, shoulder and chest muscles

LP 1066—Kimbo Kids—Rhythms (Grades 2-3)

The Magic Word Is Exercise—warm-up, stimulate circulation; Stretch Like A Cat—arm, shoulder, abdominal muscles; Sing Along With A Ho-Ho-Ho—four basic locomotor movements; The Choo Choo Train—formations and space direction; Pony Broom—locomotor movements; A Pussy Cat Can't Jump Rope—jumps and leaps

LP 1077—Physical Fitness for the Younger Set (Grades 1-3)
Fancy Dance Parade—balance, flexibility; Katie, the Kangaroo—knee bounces, jumps, neck muscles; Tom, Tom Rock—abdominal, upper and inner thigh muscles; The Donkey With The Crooked Ear—all-over body development; How Do You Do, I'm A Bat—arm flinging and circles, body bends and twists; Left Foot, Right Foot—leg and ankle stretches

LP 1088—Rhythmic Activities and Physical Fitness (Grades 1-3)
Honestly Daddy, We're Good as Gold—trunk twist, heel bounces to stretch tendons; Cuddly Ducks—hip bounces, arm swings, duck walks; Dancing Round the Maypole Tree—all over body development; Shy Lions—abdominal lower legs, ankles and wrists; The Leopard Cats—balance coordination; The Happy Clock—head tilts, lateral side bends, trunk twisting

LP 2060—Physical Funness—Rhythmics (K-2)
Eleven songs with activities

LP 2070—Exercise Is Kid Stuff—Rhythmics (K-2)
Eleven songs that will encourage active participation and appeal to the imagination

LP 2090—Animal Rhythmics (K-3)
Twelve songs that encourage dramatization of animals.

LP 3040—Beginner American Folk Dances (Upper Elementary)
This album and accompanying instructional manual will greatly assist teachers and physical educators in teaching basic American Folk dancing. Musical selections include Polkas, schottisches, and two steps. Side A has the vocal commands while learning. Side B contains only the instrumental.

LP 3050—Intermediate American Folk Dances (Upper Elementary)
This album and accompanying instructional manual containing six new original tunes with intermediate dances using polkas, schottisches; two steps, etc. Side A has the vocal commands while learning. Side B contains only the instrumental.

LP 3020—Graded Physical Fitness Exercises for Boys (Upper Elementary)
Album includes exercises—Toe Touch, Jumping Jack; Trunk Roller; Arm and Shoulder; Leg-Chest Pull; Push Ups; Trunk Stretch; Sit Ups; Flutter Kick; Back Shuffle; Bicycle

LP 1099—Rhythmic Exercises—featuring the stimulating music "Jazz from Dixie" (Upper Elementary)
The manual which accompanies the album suggests some exercise sequences that can be used to motivate and excite activity and "put the joy back into exercising"

LP 2010–U.S.A. In Motion (Upper Elementary)

This album contains 16 familiar waltzes suitable for physical fitness, free exercise, ball gymnastics, etc.

LP 2020–Physical Fitness (Upper Elementary)

This album contains 18 minutes on each side of continuous uninterrupted music in 4/4 time. Pre-competition exercises (physical fitness, gymnastics, rhythmic exercises)

LP 2030–U.S.A. On the March (Upper Elementary)

Twelve marches designed especially for physical fitness exercises

LP 2080–15 tunes for Physical Fitness (Upper Elementary)

This album contains 15 fully orchestrated tunes in 4/4 time. It provides a variety of tempos for all types of physical exercises.

LP 3010–Graded Physical Fitness Exercises for Girls (Upper Elementary)

This album contains 12 fully orchestrated tunes in a variety of tempos for 12 coordinated exercises for warm-ups

No. 209–Chicken Fat

No. 1 on the nation's Physical Fitness Parade. Side A gives vocal commands. Side B contains instrumental only.

No. 235–Five Minutes for Fitness

This record consists of 5 minutes of exercise music on each side of the record. Side A has the vocal commands from the warm-up to vigorous exercises. Side B contains the instrumental only.

LP 3060–Classroom Records–Sing A Song of Action (Preschool through Primary Grades)

Twenty-three progressive songs to act out rhythmically through finger play and games. *Recommended for Head Start Programs and Special Education*

LP 3080–Classroom Records–Holiday Action Songs (Primary and Grade School) Twenty-three rhythmic action songs for Christmas, Easter, Thanksgiving and Halloween. *Recommended for Head Start Programs and Special Education.*

LP 3070–Classroom Records–Action Songs for Growing Up (Primary and Grade School) Fifteen songs to sing and act out, based on occupations that children have at one time or another seen performed by their elders. *Recommended for Head Start Programs and Special Education.*

LP 3090–Classroom Records–Fundamental Rhythms for the Younger Set (Primary and Grade School) This album contains basic rhythms to encourage children to actively participate. The rhythmic selections include walk, run, jump, gallop, tiptoe, hop, skip, march, jog, ball bounce, rope jumping, etc.

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